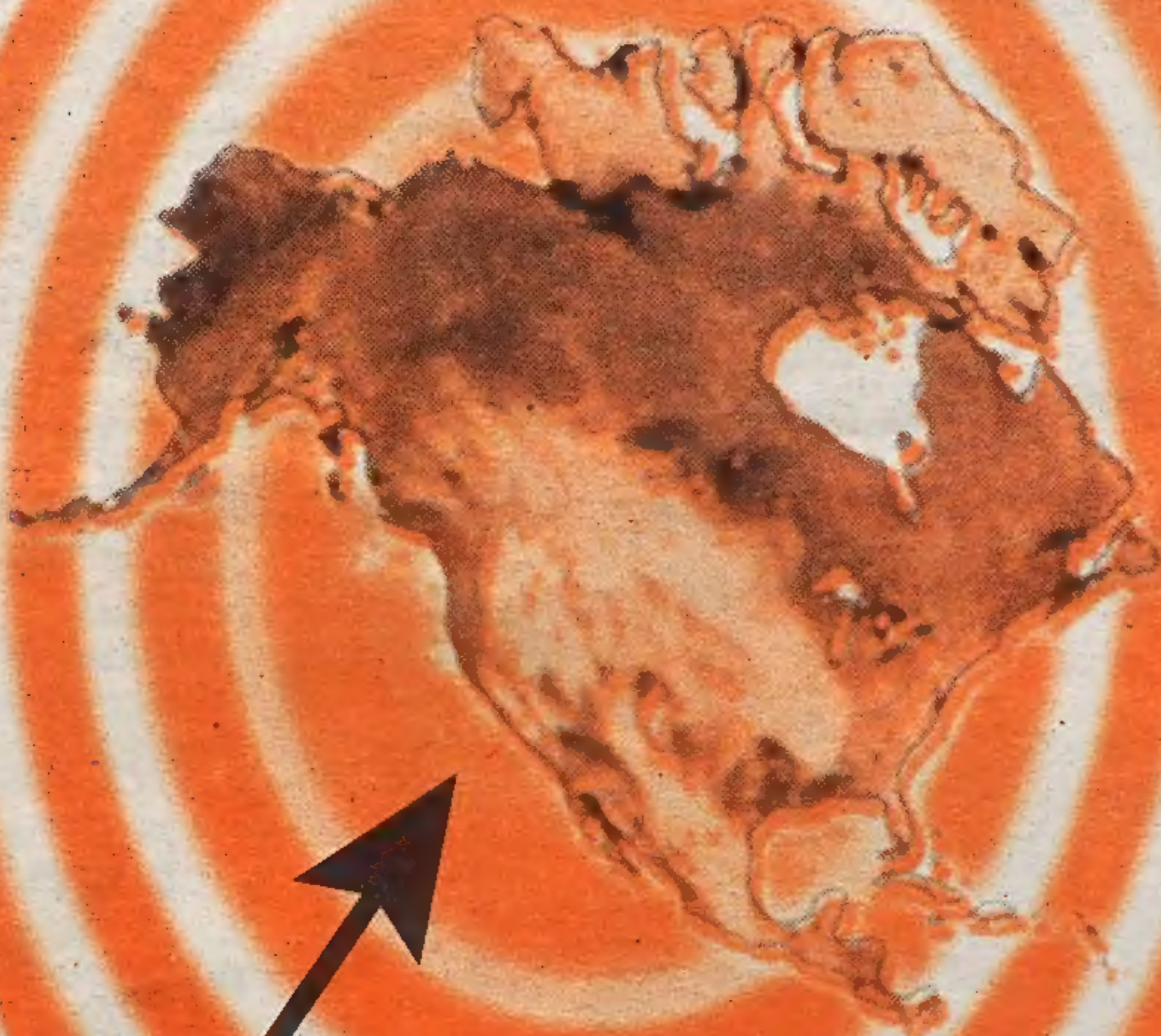


KLR8R

Mild Mannered Monthly Dance Music
From the West Coast of the USA
Issue #10 • Free Everywhere



WARNING: CONTAINS OPINIONS

XLR8R • ISSUE #10 • 1994

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Correction...

In issue #8 on page #17, the New Groove column by DJ Chillfreez should have attributed the words "It's not where you're from, it's where you're at," to Rakim, none the less, great words, who ever first said them...

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GUEST EDITORIALS

Dedicated to the memory of Raphael Gonzales

Dear Friends and Family,

The events that we have all been through recently has proven to be one of the toughest periods that any one person can experience let alone a whole community. And yes, I can say without reservation that the "House Scene" in Seattle is not just a "scene" but a viable, living, community composed of a lot of people with energy, talent, genuine love and caring as well as substance. We are sometimes all too aware of some of the vicissitudes and trials that life has to offer. What do we do now? Where do we go from here?

In the past four weeks, we have all gone through the process of mourning the loss of Rafael and the incarceration of Justin. We have lived through the pain and injustices thrown at us by a seemingly indifferent universe. We have all struggled to come to terms with the shock, and brutality of the loss of a life full of potential. We are all struggling to come to terms with the realization that the life of another good friend with equal potential has been irrevocably altered and that he will live the rest of his life with the blood of his brother on his hands.

We have all been presented with a gift in the form of a challenge. We who believe in the potential of this community have an obligation to rise up to that challenge, to partake of this gift, to grow, to prosper and move forward with the lessons and challenges that await us. We have been challenged to re-think our ideals, methodologies, and intentions.

For the promoters and organizers in the community: Take a good look around you. Think about the community and the direction that you, as one of the leaders of this community, would like to progress to. Define your intentions with regards to the event that you are presenting to the community. I challenge you to consider the people in this community as vital, intelligent beings capable of free will and creative potential. The people who participate in your events are just that, people. Not cattle, not dollar signs, but people. Help them realize their potential by creating an environment that will not only provide a place for people to let loose and celebrate, but also an environment that will stimulate them to be creative and make connections in a healthy and positive way. Help educate the new-comers into our community so that they may in turn help you provide the things that this community needs. As most of the promoters in the House Community know, the parties are not just money making ventures. For myself, as well as some of the other organizers out there, it is a labor of love. It is an expression of our capacities as human beings to celebrate and share the wonders presented to us in this fantastic universe. Let us also remember that the community is not just about the parties. The community is about our abilities as human beings to band together towards the common goals of love, tolerance, understanding and spiritual growth.

For those members of the community who attend and support the parties: I challenge you to think about what you are doing and why. We all need to look within ourselves and define what it is that we, as members of this community are working towards. Think about what you are putting into your bodies. In no way am I condoning the use of drugs. But if you must, please think about why you would want to use certain substances over another. The challenge herein lies with the fact that we all need to educate ourselves about the substances and methods we use in order to reach the common goals we are reaching for. We need to consider the fact that making healthy solid connections and developing nurturing relationships are the basis for

our survival as human beings. Are the things that you are doing to your mind and body conducive to that? Do you care? One would hope that you would. If not, I pose another challenge to you. Make an attempt to look at what is in your hearts and minds. The House Community is not about getting fucked up on drugs. It is about celebrating our humanity and it's wonderful potential. Look beyond the sparkling, glittery surface of this pool into the life, beauty and wonders present within. I think that you will be surprised to see that one of the wonders you may see will be your own true self.

To everyone within this community as well as other communities in this universe: I challenge all of you to participate in this community with every ounce of energy and positivity that you can muster. Give to your own self so that you may give of yourself for the greater good. Seek after knowledge for the nourishment of your mind as you would seek food for the nourishment of your body. We all have the task of maintaining the balance of this universe. Live courageously. Maintain the house in which you reside with care and love so that we can be strong allies in the battle to maintain that balance.

I would like to take this opportunity to step forward and make a commitment to all of you. I vow, from this instance on, to live up to the challenges I have presented. To live my life in a way that will help foster the ideals of peace, love and unity so that we may all live in a more humane culture. I commit every ounce of my being to challenging those whom I come in contact with to think about and act on how we can create a better world. I ask you all to join me in that commitment and take a step towards freedom.

With love,
Glenn C. Fajardo

Unfolding a Shell by Sanjay Varma

(Some feelings change you. Crying, dancing, making love, quitting your job. Afterwards your soul is free & you are liberated. These are revolutionary concepts: that we exist. That we matter. That we are human beings with spirit.)

It's egoistic music. It's composed of sounds repeating to form rhythms. It seems to fit every occasion: cooking dinner, making it there just on time, driving, dancing, laughing, crying, realizing. It seems to fit every thought and emotion you feel.

You begin to hear it inside your head, as you walk down the street, or as you stand behind the counter at work. There are no lyrics. There is no story someone else tries to tell you as you listen to the music. You only hear your own thoughts.

Your thoughts now rearrange to fit the music. Your consciousness, your human awareness has a rhythm and a drama to it when the music plays.

Other people listen to the music as well. You see them often at parties & introduce yourself. After a while it's called a friendship.

(It is an old idea: to unite a group of people through a shared dream. A tribe, a nation. Others have tried to unite before but their focus was wrong. They tried to change the world. We try to change ourselves. We create our own environment. In a warehouse, the ceiling so far up, you see human bodies fill the space, you feel human spirits surround you. Out of nothing, we build something. Our bodies interlock to form human architecture.

We create it. And then we exist together on the dance floor, shimmering figures suspended in transporter beams. We are in a special place, united by a common dream.)

You spend time with your friends. You dance. You party. You chill out. You smoke pot. You take acid. You take shrooms. You take crystal. You try other drugs but these are your favorites.

You begin to know yourself. You question reality. You question the structure of your life. You never at any point will resolve these questions.

(Still you wonder, still you realize: Time does not exist; our conscious mind travels between experiences. The world is alive. All living things radiate energy. Energy is detectable. Energy contributes to the vibe. Humanity has great creative potential. We have many pasts, many futures.)

You envision your quest: You are unfolding a shell. You seek a glowing pearl that is human consciousness. It lies at the center. It is your essence. Layers have been built over it, but you seek to know yourself. When you find the pearl something will be fixed in you. You will have a basis from which to know the world & judge reality. Until then you must look.

You become obsessed with your new thoughts. You begin to ignore your old life. A wall arises between you and your old friends.

The problem is that you possess a secret but it's not the kind of secret that can be told. (Do you know what secret I mean? You do know. Search yourself. It is maddening, I want to tell the secret but I don't know the words. No one in turn told me the secret. I infused it directly into my soul. One thing I know: the secret is larger than I: What strength do you draw from the scene? What energy, what vibe, what confidence, what bliss? What strength lets you dance all night, lets you express your soul in rhythm, and also grants you a sharing and a peace?)

This secret prevents other people from understanding you. You tell your old friends you are an artist but they don't believe you. (You recall an experience in 5th grade. The teacher asks you the definition of a word. You know but cannot articulate.)

But you believe in yourself. You believe something beautiful will emerge. Your life and the House Scene become synonymous. It is your world. And what does it contain? Friendship, dancing, music, affection.

Certain words in the Scene are possessed with meaning. (Friendship includes love.) Certain ideas are not brought up. (Drugs are relied upon.) Some friends smoke pot every few hours all day long. Some friends dose three times a week. (They often take three tabs instead of one and seem to feel less.)

Your new friends share your conviction that dancing frees the mind, that existence is spiritual. You drop acid together and communicate. They also know the secret. (They know of its existence.)

Old friends tell you the Scene is full of druggies and you get mad. You tell them: everyone walks the line but it is necessary. Why necessary? they ask. Because realizations come so quick, because thoughts are so fleeting. Because you have to fit yourself through a window to reach the open space beyond, and there's little time to reflect.

Your old friends are closed. You guess their thoughts. You have to guess their affection for you. They aren't willing to hug you openly. They aren't willing to break apart their reality & then put it back together & in the process maybe gaining some truth & shedding some dead thing from their hearts.

Your new friends are willing to risk this with you. (You do not need defenses. They share your beliefs. They accept you.)

You keep irregular hours now. You don't

sleep two three nights in a row. During the daytime you often feel sluggish mentally and physically.

You are reluctant to let a night end. You fear sleep. You want to live every moment, experience it.

You frequently snort crystal to stay up and feel alert. You sense your mind changing again for the better. (You become excessively rational, excessively chatty. You speak a lot. You understand a lot and forget a lot.)

You also feel a new detachment from other people. You only have faith in yourself & your experience, but you don't have time to reflect on what is happening.

You also have faith in a few concepts: Love, Peace, Unity. You use these words more often when expressing your thoughts and people in the Scene agree with you, but something has changed.

You begin to suspect the words mean different things to different people. (They say they love you as your life changes.) They think it's freedom but it's handed down instruction. The turntable, that central gear spinning us all, animates us on the dance floor. We are told how to think & how to act. We are defined. (But then you remember that the scene is what we have defined. It would not exist if we weren't telling each other constantly: it exists. And so you begin to question the Scene's reality. You ask, would it exist? Would it? Would it exist if you did not?)

The words become less important to you & there is only yourself.

You are alone, so you begin carrying a gun. You really are. You.

(You are alone & you want the others to join you. You can start over together.)

You are alone but you don't want others to join you. You must be let alone to think for just a moment. One moment is all you need and you'll have figured it out.

You once sought unity. Now you are alone.

You have crushed the shell, but the pearl still eludes you.

You left it at the center. You cannot go back.

You sense a tunnel stretching out before you. You are driven forward within its boundaries. When you look it's not there but you lack the strength now to look so hard. You stop looking. You can't be bothered. You want it to end. You have no more faith or energy.

You want a certain event to take place. Something real must happen. It will be your reality. You cannot flee it.

The scene is many things including now Death.

By Andrea Campbell

Too often, in this culture of superficial standards, people cry over spilled milk then in response to that, they reflect on what could have been done to prevent the milk from spilling when in actuality such reflection is not only a waste of energy (as it is impossible to recapture that which has been lost), but it is also a far cry from saving the milk from spilling again in the future.

Through many generations of societal influence, the meaning of life and the values associated with that meaning, have been altered. Due to this people no longer seem to have the depth of compassion for their fellow man. When disastrous situations arise, such as the shooting of Rafael Gonzalez, it is only the surface level that people wish to comprehend. This type of superficial comprehension sends people into isolation as their fear forces them to choose to try and forget, and as a result do nothing to initiate a change for the future. There is proof of this by the fact that our society believes in punishment for trouble-causing persons, rather than rehabilitation. However there are indeed reasons that people need to find it within themselves to understand, in order for a productive focus of energy to be reached, so that in the future the milk will not be spilled again.

Continued on page 9...

PHRESH PHUCKING PARTY?

To our Rave Promoters (particularly the promoters of Love)

From One of many Rave Supporters,

"Truth in Advertising." Remember that notion? I would like to ask why if "Hella Phresh Water" was advertised on your flyer, the water ran out sometime between 2 and 3am? As well as what happened to that "Phree Phresh Phruit"?

I am not intending to be nit-picky. I would just like to point out your accountability to what you promote. Don't feed us lines of shit like other promoters in the past, like last year this time. Be true to yourself and be true to your supporters, because deception is a negative vibe and most certainly does not support "love." It also shows your true intentions for putting on parties and shows no respect to the people who support you.

"Truth in Advertising" = Many Happy Return Customers = A Perpetuating Positive Vibe.

Thank You,
Donovan, Seattle

PS: Shortly after I wrote this note I found out that the promoters of Love were giving out "Phree Phresh Phruit." However, I unfortunately have to add that this "Phree Phresh Phruit" was in a back room and basically available to those involved in throwing the party and their acquaintances. I'm really thankful that I found out about this last little tid-bit of info. I mean I would really have hated going off half-cocked!

DEVOLUTION AT EVOLUTION?

Dear XLR8R,

So I just went to this party/rave/fiesta called Evolution. I wasn't going to go, but I didn't have to pay. Why won't I pay upwards of \$5 to go anywhere? I'll tell ya. There is just too much bullshit that floats at these things. Ok, there's a lot of good too, but it shouldn't be such an effort for goodness to exist at parties, hmm?

I am a pre-pumped motherfucker! I come to parties prepared to kick it in a large way, so when I have to spend my first hour moving around searching for the good vibe, what's up? At Evolution there were several serious problems crimping the vibe.

First, the floor was way too slippery. That's no-one's fault really, just watch your water, kids! Second, the big block of bodies in front of the DJ. I know it's cool to watch the magic, but you're not going to learn how to do it in a night so just step off! The Man doesn't want to look up and see a stony-faced mass of bodies standing rock still. He wants ENERGY. If you want to be there MOVE in some way, pump your arm, bang your head, whatever! Stir it up. I was trying to be happy but you were blocking the music from me. So finally I and another girly pushed up and politely said "OK we're going to give him some good energy now, thanks". The dude was pretty cool about it and eventually, probably because I was slapping people with my wild flailing arms, the Block thinned. So now we could feel, see and be with the music, the Man could see what was up and we could all feed off each other like vibe cannibals. Yum! People would still walk through our little area but I understand that it's hard to get around. Just have respect, smile and say sorry or whatever. Yeah?

So we were all gettin' off and THEN, these three individuals just decided to park in my personal space. For ten minutes I was trying to scoot the one off, but no go. Finally I say "could you stand somewhere else?", and the boy looks at me like I said his mama freaks goats or some shit. He gets all up in my face, so I start giving it back,

because I don't take shit from nobody. The boy would not calm down.

His two friends had to restrain him, and I'm thinking yeah it must feel real cool to start a fight with a chick who wants you to go stand somewhere else so the love has room to flow. Bah! I ask you humbly is this really necessary? It brought me down for a while because I don't like to be the instigator of violence, but I woulda slammed that dude's balls for being such a scrotum neck if he kept up.

On top of this mess, the lights were on strobe mode for just far too long. Strobe is not bad when mellowed with colors or some disco ball effect, but just straight out strobe for hours can spark serious flashbacks and bring back shitty childhood memories and shit. It just hurts. If you promoters want advice on how to set stuff up, lights and visuals, you should talk to the hardcore groovers. Some other people and I were saying "yeah, we should organize the set-up of these things because we know what is best for The Flow." That makes sense doesn't it? I mean, I don't even know who most of you promoters are, you're never out there groovin'. Feel free to come up to me and ask for my help for your next party. You can find me whenever, I'm always out.

Now, some of you are thinking "who the hell is this bitch, thinks she can tell us how to put on parties and to get out of her dance space?". It's not like that. I'm so happy that there is any semblance of a happy scene and that shit is always, well often, going on in Seattle. If I couldn't go kick it three or four times a week I would just wilt and blow away. But the fact that there is so much potential just frustrates the fuck out of me. Like I said, there's a lot of good, but why does it have to get so stifled? Why can't people see that going out dancing is a chance to shake off all the bullshit you deal with during the day, not pile more on! Wouldn't it be great if partying meant looking around at everyone and heaving a collective sigh that said "Damn, life out there sure can bite, but at least we have THIS." Wow. If only parties were a place where people shed all their crap layers and just let the love of the universe move freely through us to others and all around and back up again. Oh, imagine the bliss!

Alright, I'm done squawking. If you get nothing at all from this but that standing still and profiling is something that should only be done in Dick's parking lot, I'll be happy. If you want to comment just come up and chat with me: I'm the freak who's always trying to keep it up ... the good energy that is.

Love and Happiness to all the Real People,
Aziza Petrou, Seattle

Got something on yer chest regarding the scene recently? We want to phucking hear about it!!

MORE HOMEGROWN PROPS

Dear XLR8R,

I am responding to your article on out of town DJs and promoters (issue 8). In my opinion, promoters and DJs from out of town do not make an old location better, or a vibe stronger. If anything the people attending should be from out of town. In this way (people's) faces change, ideas blossom and friendships grow. Bussing people in from out of town is how the east coast promoters bring a fresh feeling to a show. The out of town DJs should still be welcome. However, those DJs should not head the bill or boost the price of the show. All of the leftover money could be used for sound.

If we included more warehouse parties in our lives, big shows would not matter as much. Sure these smaller parties mean less bucks, but hey, that is where the real shit goes down. Remember, the DJs were local, the idea was to sweat, meet

LETTERS & SHITE

From our wandering 'n' worshipful flock...

new

friends and get lost deep in the city.

Crisco Jack, Victoria, British Columbia.

PS: Chocolate Thumb is typical of the modern day Mad Raver. Only you can make the change, don't be a Chocolate Heal.

A really big issue. Let's have more feedback on this one.

OK, SO WE ASKED FOR IT!

Dear Sir Cosmic Shithead,

This is in response to your remarks in the last issue of XLR8R! Fuck You! I've been carrying around my backpack for about five years now, so if you are saying it's trendy now, well in the club scene what isn't?

As far as space I usually stash it under the seats at Choc-Lit Factory up top near the visuals out of the way. At the big parties it's out of the way also. As for what's in it, it's really none of your business, but I'll tell you anyway. Toothbrush, deodorant, toothpaste, bottled water and other stuff too. But hey, it doesn't matter because you'll still bitch about us "backpack carrying motherfuckers" and we'll still keep right on carrying them!

Peace Out,

A Backpack Carrying Motherfucker, Seattle

Gulp.

SOMEONE AFTER OUR VERY HEARTS...

Dear Fine People at XLR8R,

I'm sure this entry is a little late but cut me some slack guys! Let's remember that I live in "Slow-can" Washington. This isn't by choice! Send me a T-shirt please! I know the entry isn't original or anything but my last two braincells are on a 24 hour day lunch break, caused by too much fun here in "Slow-can"!

Please, please send me a T-shirt, I beg you! I'll wear it with pride for days, no months, no years! I'll never bathe and drive everyone insane - as if everyone here isn't already insane! Then, when I sponge enough money off my friends and parents to buy a Greyhound ticket, I'll come show you all how dedicated I am to you! Give me something to cherish and call my own! I'll love you forever.

I'll get out of your face now,
yer pal Lisa, Spokane, Washington

Ah, at last someone with a sense of humor. As for T-Shirts, we gave away all of them already. Look elsewhere in this issue for the new contest and contest results from last issue.

SOMETHING SERIOUS

Dear XLR8R,

We want to offer our comments about the unbelievably tragic shooting at the Choc-Lit Factory.

First we want to express our sympathy for the families and close friends of Raphael and Justin.

We also feel compassion for the entire Rave Community. This is the first significant act of aggression that has violated the serenity of the Seattle scene. The nature of the shooting, unprovoked and seemingly without motivation, is especially disturbing and threatening because it could have been anyone. We must not let this episode make us feel threatened at parties.

Many people have talked about the "weird vibe" they felt at the Choc-Lit Factory that night. We would like to offer some advice about how to counteract this negativity in the future. It's the nature of the Rave experience, no matter how large the group of people, to release, through dancing, a lot of anger, tension and frustration, and replace it with love, peace and contentment. We all know how this feels and it definitely keeps us coming back for more! This is created by the music, the visuals, and the inherent nature of an eagerly anticipated, secret "ritual" of dance and rebellion that is embodied in each house party.

The anger and frustration we want to get rid of is from our manipulative, controlling society. We have been taught that we can't rebel against the system, so we have no alternative but to release these emotions through art, in this case movement of our bodies in a hypnotic, tribal rhythm. Some people have such an overabundance of aggression that it takes a long time to release it. Others will quickly move from release to reception of love and peace. When this happens, we are not synchronized. If we become aware of others who are releasing large quantities of dark, angry, aggressive energy, it can be disturbing. Some people move away, some people even leave the party. Is this a justifiable act of self-preservation? Maybe, but there's another alternative, which is to allow our own love energy to be magnified even more when we feel the bad vibe from those around us. It's easy to do, and has the additional advantage of giving us a feeling of control over our life and the parties. It allows us to share our good vibe with others, which is good for our karma.

If we are concerned that a specific person is starting to overload on negative energy, we can also help them by "sending" them our love in the form of "pink light." This is done with the mind and soul. Simply visualize a beam of pink light, like a laser, from your heart to theirs. If you can see it in your mind, and feel it, it will happen and it definitely works, diffusing bad vibes on contact.

The reaction to the shooting by the media really irritated us. They called it either a) a "Pioneer Square" shooting, like everyone that goes to Pioneer Square is in danger of being shot, or b) a "drug related" shooting, like drugs cause people to shoot each other, or c) a "handgun related" shooting, like the gun went off by itself. Why doesn't the media focus on the real problem - that creative and intelligent people who are manipulated into obedient docile productive worker bees - will get justifiably angry and will act out. The cause of this tragedy is frustration that erupted in violence. Both Raphael and Justin are victims of society and we must be aware of this. It is no surprise that the media doesn't make this clear since they are owned by those who oppress us, namely big business, government and advertisers. The purpose of the media is to dis-inform us, and to control our attitude about the world around us.

We have a very unique and incredible scene, full of beautiful, loving non-judgmental people. Our scene provides healing and a celebration of life for us and for society. We need to preserve this feeling. This experience will bring us together and strengthen our will to end oppression.

Love,
The Rave Illuminati

by Sir Cosmic Shithead

das Scene

Hey people! Can you feel it? I know I can! I know there are many others who can feel it. The question is, can *you* feel it? If you can't, you had better prepare yourself. It's almost here and it's gonna blow up right under your feet. I guess I should explain what I'm referring to. I'm speaking specifically about what this column is all about, the scene.

There is a huge, ever growing, pulsating buzz that is sweeping our streets. The energy is cooking and is almost ready to boil. Your friend, Sir Cosmic Luv, predicts this summer to be one of great magnitude. A summer when our night life explodes into something we may not be ready for. This is why I'm warning you ahead of time. Do yourself a favor and prepare for the best. Go and warn your friends and tell them to prepare. Make sure you get a summer job where you can show up late and work on half empty. Tell your parents you may disappear for a couple months but not to worry, you're in good hands.

The reason for all this assuredness is the fact that at this present time Seattle is a happening place. It just seems to be getting better and better. This is the time of the year when most cities have a lull. Most people are hibernating and saving their money. This doesn't seem to be occurring here in Seattle. On the contrary, things seem to be doing better than ever. We've just recently had some of our better events happen. Also, club nights are popping up like shopping malls along I-5. The momentum is building and once the sun gets higher in the sky, Seattle will start to boil. Mark my words, by this summer you won't recognize Seattle.

Well, what do we do now? Do we sit and wait

for July to roll around? No! Now is the time to start scheming and planning. Go seek out the perfect place outdoors to have the perfect party. Ask your Uncle Louie if we can use his beach front for the weekend. Insist that your parents let you have your closest 200 friends over on their property in the mountains. Wherever it's at, or whoever owns the land as long as it's outdoors and serene. Mother Nature is calling for us to celebrate her beauty with music and dance. Concrete walls can't compare to the freedom of dancing under the stars or with sand in between your toes. Am I right or am I right!

OK, next on my agenda is to give a super shout-out to everyone in Vancouver for making it all happen up north. There is that strange phenomenon of the grass always being greener on the other side. I believe we just need to realize that neither of our cities are better than the other one. They are just simply different. They are quite different and from all my visits up north I have yet to put my finger on why. One great thing that is happening in Vancouver is the fact that the DJs are taking control, coming together and putting together their own gigs. This is very positive. I mean who knows better about what makes a party go off than a fellow DJ? Best of all, you get someone who knows what is needed for an adequate DJ setup. Anyhow, I wish Vancouver the best and look forward to sharing an explosive summer with you. Perhaps we can meet half way between our two cities someday and unite outdoors somewhere. The San Juan Islands would be a great place.

I'd briefly like to mention the tragic death of Raphael Gonzales. It was a big blow to all of us in the Seattle scene and especially to those who knew him well. I wish there was sense to be made of this, but there is none. I give my condolences to his family and friends. I have no idea what really happened, but I've heard many bizarre stories. I have an educated guess that a certain drug was involved. This drug is known as "The Tweak." I'm talking about Crystal Meth and we have tried in this publication to teach the evils of this drug. I really don't know how the seriousness of the matter can be expressed without immediately turning off the listening tweaker. Friends don't let friends tweak. Do everything in your power to pull your friends out of the destined pain and doom. It is inevitable that constant use and abuse of Crystal will, simply put, drive you crazy, not to mention the serious effects it has on one's healing. I don't want to go into the negative health effects or personal stories, I just hope for those of you who use it, get help and stop. Also, for those of you who have friends using it, continue to be their friend and help them stop. If the person who pulled the trigger had had some good friends to fall back on, this may never have happened, although no-one else here is to blame.

On a much lighter note, I'd like to fill this space by mentioning two new club nights, both of which happen to be on the jazz tip. First is THE RETURN OF THE CHILL every Friday at Flowers on the Ave. A small intimate affair with bands from 9 to 11 and a rotating line-up of funky new flavor. At the time of this papers' release the club is a month into its life and rolling strong. Secondly is a night called SPICE at the fresh new venue Moe's on Pike. The promoters are also the creators of the Funk Palace and Mocambo Lounge. Recently the promoters and DJs were canned from the Mocambo Lounge yet the Re-Bar management

have taken it upon themselves to keep the name, Mocambo Lounge. Sounds like a crock of shit to me! Spice happens every Sunday with Funky Nasir and his lovely guests. The first night was on March 13th and it was blowin' up in a mad way. Check it out!

Here's one of my signature tangents. What's up with people sucking on pacifiers at parties. I'm not one for Freudian psychology but you people obviously missed something in your oral stage. If you search back to when you were a child you

may find some significant incident which is responsible for your regression back to infancy. It may be just the simple fact that your mother never breast fed you. Now I see they make glow-in-the-dark pacifiers. Is this so you can't lose them in dimly lit

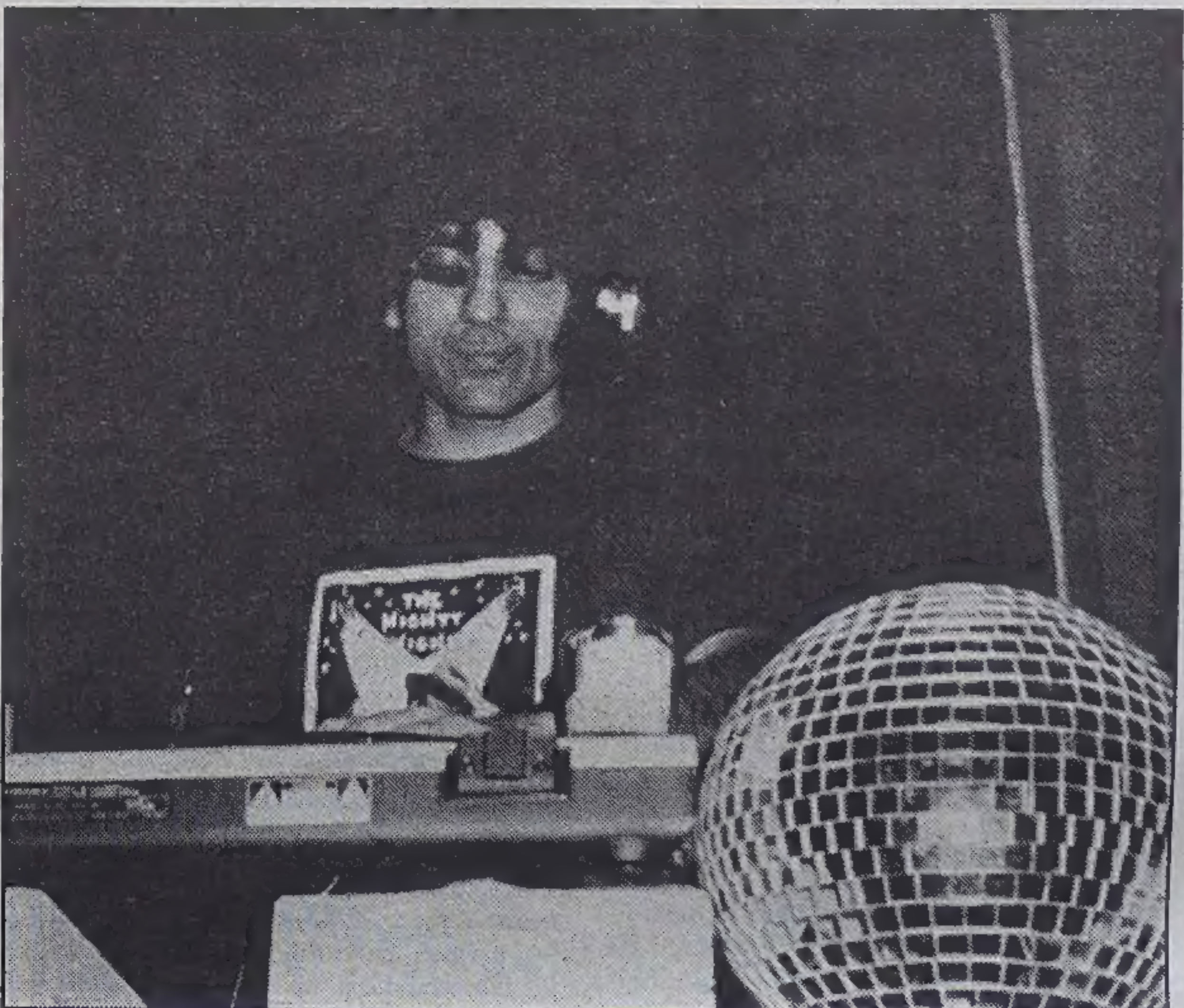
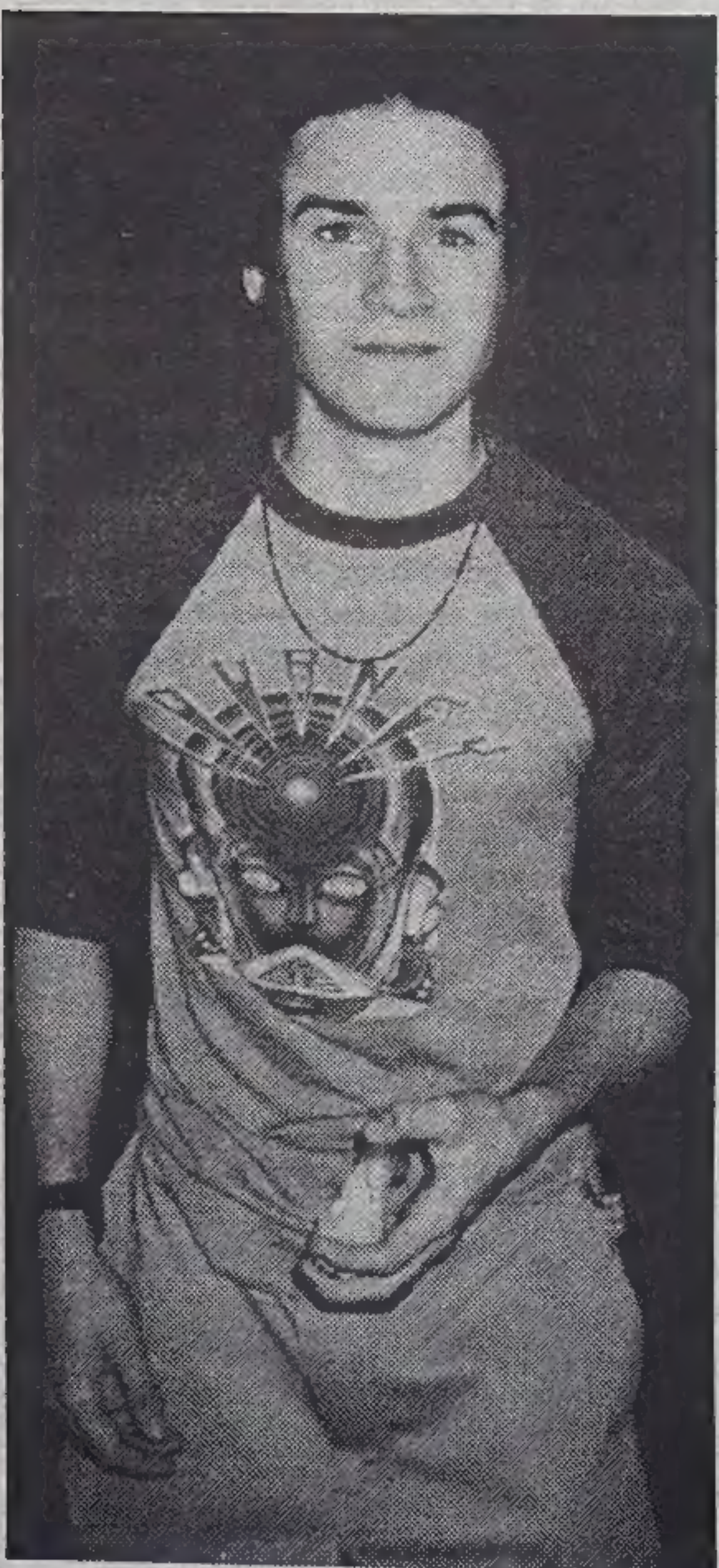
areas? We wouldn't want that to happen. You just might start kicking and screaming. You should just tie them to your backpack full of all your worldly treasures and you'll be set. If I get a letter from some idiot who tells me they've had their pacifier for five years and it's not trendy to suck on a pacifier, I may shit in me pants maley!

Recently, we here at XLR8R took a journey down to the Bay area to distribute our lovely magazine. The reception was magnificent. It's great to be a part of something you can be proud of and watch it grow. San Francisco was good to us. Highlights included: Mark Farina's set at Jazzid Up, taking vitamins and staring at the moon, the used record bins at Primal Records in Berkeley, a pseudo Deep Space in San Jose, Together on Tuesday and eating damn big burritos in Golden Gate Park. Best of all, it was great to share our magazine with the great people in San Francisco.

This is all I have for now. I hope you enjoy my insightful thoughts and I hope you don't agree with everything. What kind of world would we live in if everyone agreed all the time and just loved each other? Sounds like a terrible place to live. Death and Destruction to all mankind!



Above & Below: Afro-Sheen poster boys Brian Lyons (above) and Nasir Rasheed (below, spinning at Spice) give you the new look and attitude of the nineties: DJs with big hair and attitudes to match. **Far Left:** Our man Joseph doesn't stop believing as he continues hold on to that feeling ... (Photos by Sir Cosmic Luv)



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the Sights & Sounds of San Francisco

by Sudzy Collins

I started this column nearly a year ago with a voice and a vision. In the past months I have striven to keep you up to date on what's up with what's going down. I have tried to remain as positive as possible by focusing on the brighter aspects of the movement, while at the same time attempting to confront some of the adverse issues that affect our culture.

It has never been an intention of mine to offend anyone with my views, but I now realize that I can't please everyone. I have complete faith in everything I write and everything I write I believe to be true. I am not asking anyone to agree with everything I write because obviously we all have different opinions. All I ask is that people open their minds and learn to equally respect one another's opinions and perhaps even learn from them. If everyone made an effort to do this it would greatly help the human race communicate more freely. I admit that I am a bit overly opinionated at times and that is why I have this column. I am human - hear me roar!

This month I conjured up a few things that I thought to be important enough to discuss. as always, I will briefly inform you about what I've seen in the clubs, what I've heard through the

speakers, and what I

find to be newsworthy to you, the reader.

Noise complaints from neighboring residents caused city officials to review legendary nightclub, 1015 Folsom. It was realized that the highly audible sound system did indeed violate city noise control laws. Police took immediate action by closing down the club during operating hours. 1015's afterhours permit has been temporarily revoked. When asked to comment on this, a 1015 employee stated "the city's actions were both unexpected and unfortunate." Despite the permit problem, things are business as usual at 1015, aside from the fact that they have to close a bit earlier.

Strictly hearsay, I am also led to believe that other all-night venues are currently under review for similar reasons. I truly feel for these club owners. A number of people in SF don't even realize how lucky we are to have such quality nightclubs in our city. Venues like 1015, Townsend and Sound Factory to name a few have top of the line sound equipment and lighting packages. I applaud the people in charge of these venues for constantly upgrading the quality of the environments in which we dance, keep up the good work.

On the flipside, there are also some club owners

that don't give a toss about the clubs or the house music dance scene. For the most part these spaces are run down and seedy, which also has a certain amount of appeal (to some).

This past month I attended a few parties that were out of the norm and so great that I have to tell you about them. My first A+ party experience was at an ambient party in Seattle. It was held in the cozy living room of DJs

Hebegebe and EEG. The music was beatless ambient and for the most part EEG was spinning while I was awake (no I wasn't bored, just VERY relaxed!) At different times in the evening there were additional live keyboards and added beats, a nice touch. The party wasn't wild but definitely out there.

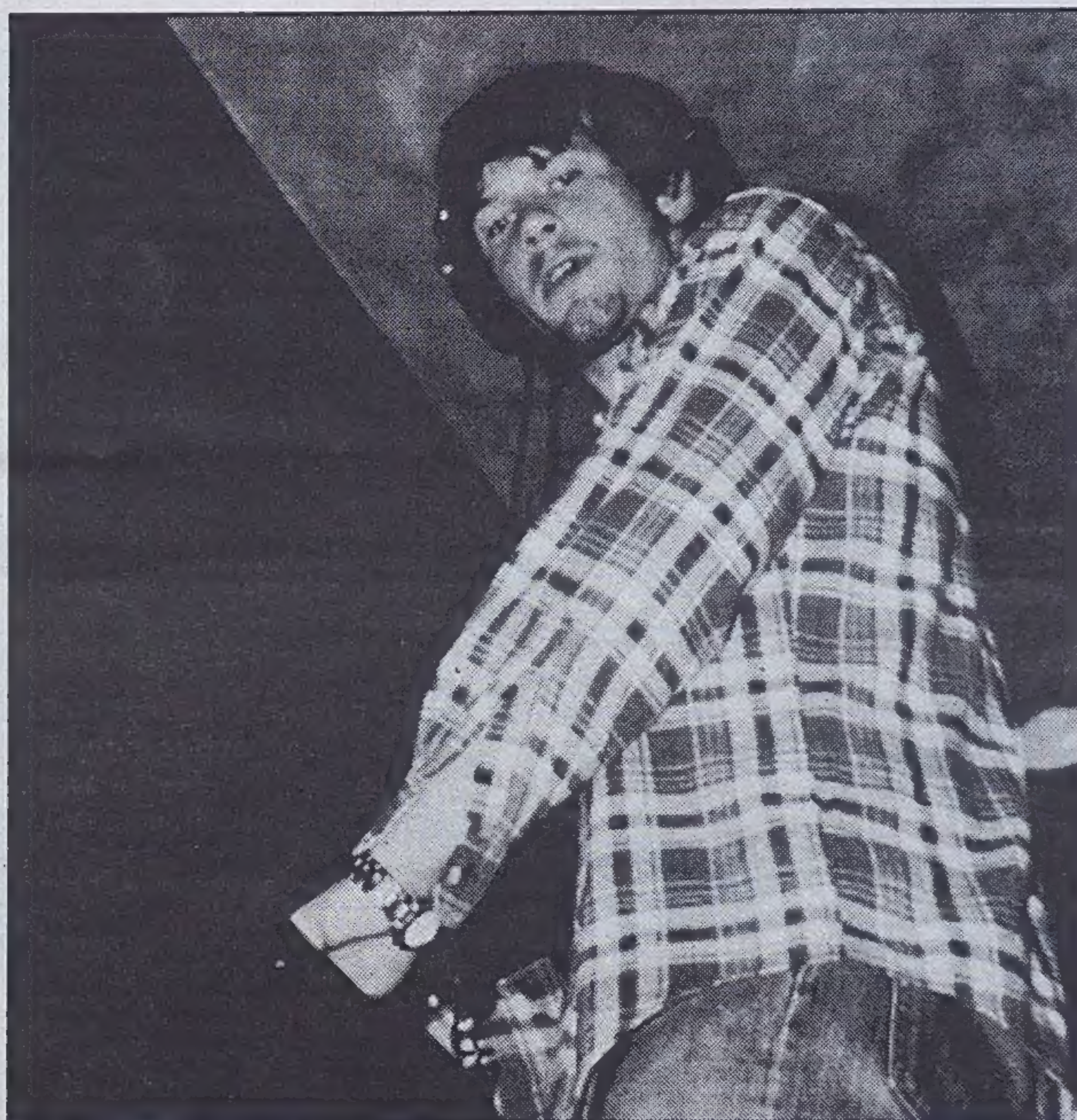
Another party I attended was at the bowling alley on Haight Street (conveniently located a block from my house). For a measly \$5 cover

there was free bowling and billiards all night. DJ Thomas was layin' down some funky sounds. Wacky Hyperdelic visuals were on all the TV monitors, normally used for keeping score. I must admit that I was experiencing some serious arm pains the next day. If you check this one out heed my warning: go easy on the bowling!

The last, but not least, interesting party I checked out this month was a jumping little house party. It was very intimate and everyone seemed to be making themselves right at home. A lot of people there already knew one another and the newcomers were like family by the end of the night. DJs Johnny, Crunch and Fresk kept everyone on their feet, jackin' their bodies to the groove. As you can see, I have recently taken a liking to house parties. Don't hesitate, organize a party in your living room today. Just don't forget to invite me.

Well, that wraps up another month of Sights and Sounds. When you read on you'll notice that we've added a new section for SF News and Reviews. Feel free to send me info and updates at the SF address, 1388 Haight Street Suite 105, San Francisco CA. 94117. Maybe it'll get published. I do accept CONSTRUCTIVE criticism. All crap mail and harassment letters will be used to wipe my BOOTY with.

Until then, see ya! Sudzy, Budzy, Stony ...



Above: DJ Thomas at Jazzid-Up models a shirt he picked up on a trip to Seattle (get it, it's plaid, you know, grunge...) Below: John Howard, out-of-the-closet Trekkie, 'makes it so' at Corduroy City. Left: Eddie "feelin'" at Corduroy City.

(photos by Ron Ciron)



REVIEWS AND NEWS

Winter Music Conference
Miami, Florida March 1-5
By Jan Cooley

The Winter Music Conference was held in sunny Miami Beach Florida from March 1st through the 5th. Over the past few years it has established itself as THE dance music convention, this year was no exception.

The days were filled with interesting and informative panel discussions and workshops, the nights with music from the fiercest DJs and artists from around the world.

I'm happy to report that the West Coast's presence was stronger than ever this year. Todd C. Roberts from URB Magazine sat on the panel discussing "Survival in the House Underground," where the subject of DJ mix tapes was brought up. Unfortunately San Francisco got a hard slap regarding that issue.

Rave culture was discussed in another panel including West Coast reps from Moonshine Music, Planet Earth and URB. Here drugs and their effect on music was talked about. Many believed that the drugs associated with raves have helped to invent techno, trance and progressive sounds.

On the creative side, the producers and remixers panel was nothing but inspiring. Respected producers such as Steve "Silk" Hurley, E-Smooth, Junior Vasquez, Mark Kinchen aka MK and EFX and Digit from SF shared their experiences and feelings openly with a very large, attentive audience.

Overall, the conference was full of positive views for the future of dance music. Wednesday night was the night for SF DJs to show our stuff. At Bash, EFX and Digit tore it up for the industry. Later that night we all went over to Velvet where Pete Avila and Jellybear were giving us the true SF style. Thursday at The Warsaw was the infamous "Magic Session" featuring DJs Todd Terry, Masters at Work and Tony Humphries. What can I say? The place was BUMPING! Also at The Warsaw on Saturday, Roger S and Victor Simonelli drove the crowd into a frenzy. Wow what a week!

Note from Sudzy: I would've given my right Adidas to be there!

Together's Free One Year Anniversary Party
March 8th
By Matt Johnson

I walked into 1015 Folsom onto the main dancefloor expecting the room to be packed with energetic dancers. Instead I saw couches and tables with white cloths draping each round table. The music was hopping with hip house sounds and the disco ball was lowered down between the tables shooting colors everywhere. The double sized projection screen in front of the stage was filled with colorful slides and video. Later on in the evening they had a mirror shadow effect of people dancing behind the screen.

Downstairs the basement was hot and sweaty and jammed with bodies dancing hard. I hope that the people of Together put some sort of ventilation system in the basement so it won't be so damn hot next time. Thomas, Simon and Garth tore it up all night long, like always, the music blended well. In fact, I never even noticed the transitions. The music carried hard most of the night and when it mellowed down for brief periods of time it gave me time to catch my breath. Then the DJs would bring the beats back up again slowly and before I knew it my hands were in the air again. Everywhere I looked smiles covered the horizon.

Upstairs in the lounge John Howard, Corey, Moonbeam and Sunshine carried a more mellow beat, which was still hard driving. The party ended at about 3:30 and was moved to another venue. Another kickin' party from the people of Together.

Note from Sudzy: When asked about the basement's lack of ventilation a Together promoter remarked "you're supposed to sweat down there." 'Nuff said?

Continued from page 4 ...

Before anyone can gain the ability to understand or better yet, to empathize with, another human being they must first gain not only knowledge of self, but an understanding of that knowledge as well. Generally speaking, people have little to no clue as to why they exist, what sets them apart from everyone else, or what dictates their overall behaviors.

There are many ways in which to acquaint one with their own spirituality, but it is the essence of the soul that needs to be exploited, more so than the physical body or mind. Being in tune with one's spirit can lead to many of life's answers, such as the gifts that are not only unique to each individual, but that are the reason why an individual is bestowed upon this planet. As spirituality is the essence of life, it is up to each person to realize that they are merely a sum of their life's experiences and, with that realization, free themselves into a higher state of mind.

With the achievement of a higher state of mind comes love for the self. Loving the self is the key to empathy and it allows one to give the gifts he or she was meant to give to those that touch their lives in order for all to realize love. One who attains this spiritual level is capable of projecting a healthy and positive image of self onto society and in return receives the reflection of that same positivity.

Each person starts out with the same potential. As innocent children everyone is as lovable and precious as the next. However, not everyone consistently receives such nurturing which means that some people survive more negative lives than others. These people are not only a sum of their life's negativity but are also products or victims of society.

There comes a time in everyone's life when it is up to the individual to choose his or her path but, like a jigsaw puzzle, the human psyche will choose the path which fits the learned result from the struggle for emotional survival in an inconsistently nurturing environment.

With this type of background one has no true concept of his or her identity. In this case it is typical for any type of addiction to become a source of fulfillment or escape from the harshness of reality. The addiction is a puzzle piece that seems to fit on many levels, when really it is not a true match. It is in this way that one chooses his or her path in life and falls a victim to society.

In this society there is no esteem for the individual. People are taught to judge one another according to certain standards. Whereas no two people are alike enough for this system to produce any positive feedback. There is so much pressure on people to conform to these standards that when they feel any opposition, they become alienated within the fully diseased system causing them to deviate on paths that will take them nowhere fast.

To punish and then dismiss problematic situations is to fully avoid the cause of that and all similar situations that may be lying in the future. Spreading messages of love and positivity to those most directly affected by the disease all of this lack of compassion has created and rehabilitating them based on values of spirituality would be the right way to direct the punishment. In this way individuals would be made to see themselves for who they truly were and would hopefully gain love for the self and in turn everyone around them.

This society desperately needs to re-establish many of the values it preaches and needs to rediscover spirituality and the meaning of life which is love. One day the realization that all people are on this planet together will come and will make people see the need to work together in unity for the good of the individual. With that the idea of community based on love will be inspired. The individual will gain support for who he or she is rather than who he or she is not, and the gifts each individual was given for life will be spread to the world and the people of the world. In this ideal realm each individual would be able to celebrate the self as they should be able to and it is this concept that each person needs to start with before good will come and embrace all.



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Uprising

by Fabio Jones

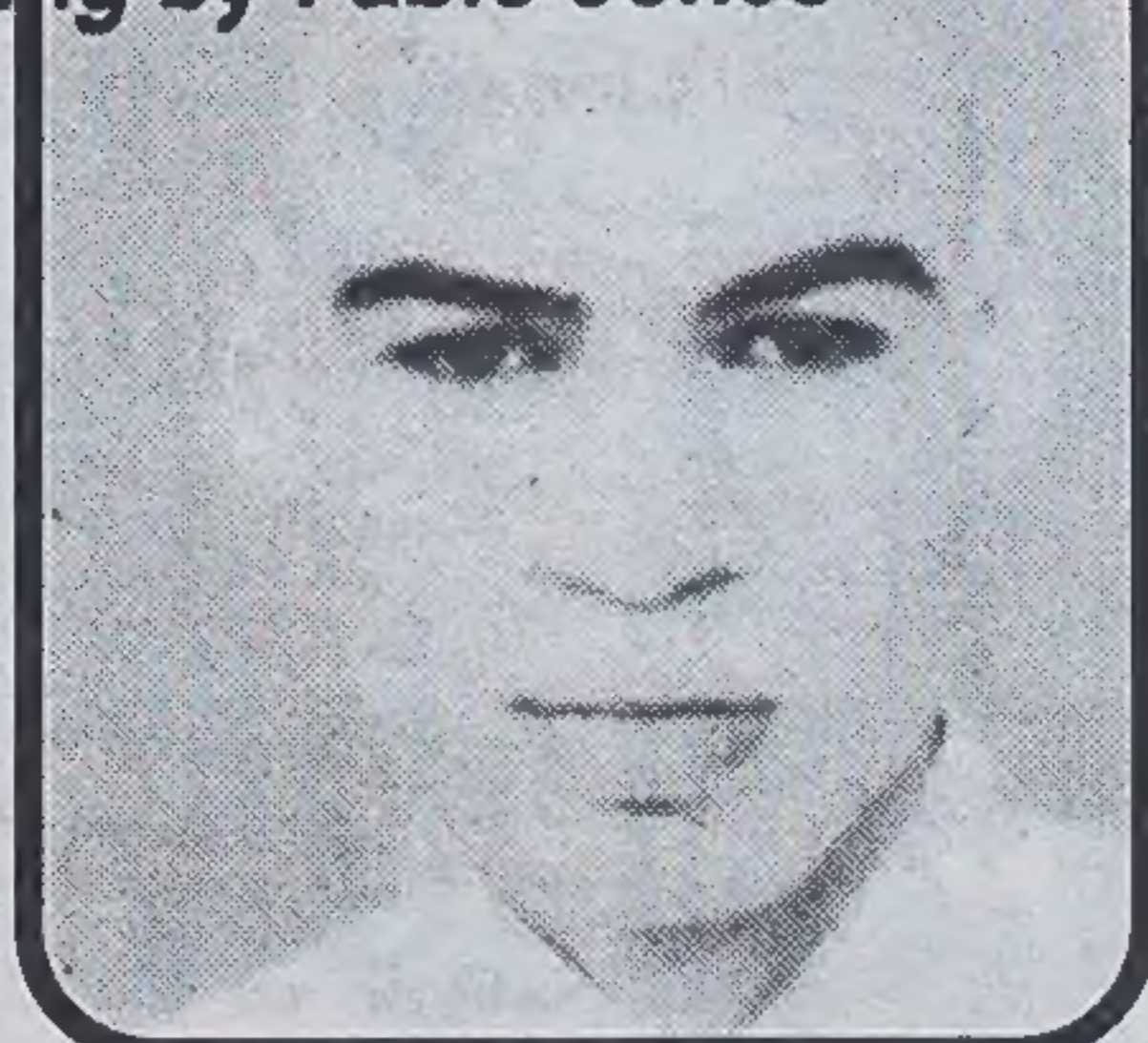
When I was thirteen years old (back home in Saskatchewan) I was hanging out on a street corner with some friends. There was this West Indian man in a Rastafarian hat singing a little verse over and over at the top of his voice, "They killed Martin Luther/ They killed Malcom X/ They killed Marcus Garvey/ Wonder who'll be next? If the shoe fits/ Let them wear it/ If the shoe fits/ Let them wear it." His song struck a chord of guilt in me, so, in my swarthy way, I approached him and asked if he wasn't directing his little tune toward my friends and me (of all people)... Well, he looked me square in the eye and just kept singing..."If the shoe fits/ Let them wear it/ If the shoe fits/ Let them wear it..." Confused as I was at the time, this man made a terrific impression on my then undaunted soul and the incident has never left me. My unknown West Indian friend awakened a consciousness in me that has grown and continued to unfold to this day, which brings me to this month's topic at hand ...

MARKETING

Not unlike my friend on the corner, many people (possibly all people) have something to sell you. Johnny Rotten said "We are all prostitutes" and I agree. However does this mean that in order to further our causes, or to sell our wares, we are doomed to prostituting or selling ourselves (however short, long or otherwise)? My immediate answer to this question is that I don't know, but I hope not. In my limited and highly skewed point of view there is only one kind of marketing: the sensationalizing of an idea or product or an organization in order to gain support (money) for the cause. If you read UPRISING last month, you already know about the guys at the record labels that have your desire for t-shirts and slip mats at heart, and this month we're going to explore the consequences of these people and our role in the whole ugly and dirty process of marketing.

The process of marketing in action is fairly straightforward. First, someone employed to observe "trends" takes note of a new market beginning to develop (and for our purposes here, let's say that "trend" is house music). Next, they attempt to research the "Market" and find that people who listen to house music fall into two categories: (1) 14-30 year old males and females (basically the golden egg for someone who's got records to sell); (2) gay men and women (another teeming socio-economic subculture with a massive disposable income).

Then our little marketeers run into some trouble.



They don't play house music on the radio (so they can't really sell it through radio play without considerable effort and money on their parts to make a serious change in the programming). The DJs that do play house music don't work at established venues (so their mailing lists don't help them). Most of the music is sold on vinyl or on DJ demo tapes (neither of which is a money making venture for a record company). And lastly, most people that are into house music like to meet around midnight in dodgy little warehouses to dance all night (which is difficult to track down and hard to make use of). At this point a marketing type might turn back, supposing that the market wasn't developed enough yet and go back to pushing Alice in Chains t-shirts to 11-year old girls, but they don't. Instead, our friends decide what we need is to raise the public consciousness about house music so they will all want to become a part of this juggernaut and everyone involved will get really rich! So they call their buddies at the TV stations and ask for their help.

Next thing you know we've got RAVE exposes all over the place; we've got high-tech companies sponsoring RAVES; MacWorld begins to throw their own RAVES; Monday Night Football starts playing Inner City during the slo-motion replays; and Sharon Stone and Michael Douglas do the "forbidden dance" to Frankie Knuckles in "Basic Instinct." Now everyone's a raver — from Robert Downey Jr., to Ed Begley Jr. — URB Magazine grows from a 15 page xerox to a nationally distributed glossy 4-color journal of LA's club culture. RAVE - RAVE - RAVE it's everywhere!

At this point our pals the marketeers are thrilled, right? Wrong, they're very unhappy because Ed Begley Jr. and all his friends went out and spent their whole paycheck on day-glow backpacks, baggy jeans, floppy hats and they're gonna spend whatever they have left on two hits of 'E' and

the new Jeno tape. The only person who's going to buy their records is the DJs — only they don't need to, cause they got a promo in the mail. Our marketeers are pulling their hair out because they've spent heaps of cash trying to develop "house music" by signing up producers, singers and musicians and they're not able to sell any records to the public!

So they back up a little and decide the only thing left to do is put together a compilation and make it available on CD and cassette so that you and I can buy it. (Take the Zoo Rave and Techno Trance series, for example.) Well, the market changes pretty fast (it's hard to stay on top of the mega-hit floor fillers) and no one knows what any of the songs played at Raves are called or who they're by anyway, so our Marketeers have now begin to invest in what's called Artist Development. The best example of Artist Development I can think of is Haddaway. Now, I'll bet that virtually no one (outside of a handful of DJs) knows a Haddaway song when they hear it what's even worse is that when you do hear a song by Haddaway you can't tell the difference between it and all the other songs that sound exactly the same. But for some reason our Marketeers have been paying big money for a few months now to make sure Mr. Haddaway's picture (usually wearing a very chic sport coat and no shirt) appears on the cover of every dance related magazine in the universe. Whoopie! We know what he looks like, but we don't know what he sounds like, and even if we did we wouldn't know it was him because there is no demand for his music! (do you see the viscous circle I'm painting here?)

I haven't got anything against Haddaway (or Rozalla, or M People, or even D:ream for that matter) my point here is that there is virtually NO demand for their music. Herein lies the problem, record companies want you to buy *their* records instead of someone else's regardless of whether

the music is good or bad (apparently that isn't the point). A certain San Francisco label really really really wants you to buy their new release of a tired old trance track instead of the new rehash of "you used to hold me '94," but really, what the heck is the difference? Here they come with a very big stick to hit you over the head with and to try to convince you that their product is what you're gonna need to be cool, up to date, to do well, to feel good about yourself, and that my darlings is what marketing is all about.

Is Budweiser the king of beers or is it just very well advertised? When you go to a party in the middle of the night to celebrate the full moon, are you an E-crazed raver, or are you just trying to take back some of what you might have lost? Why do you feel sick whenever someone in a day-glo beanie hands you a 12" color, die-cut, double sided flyer for a party that's two months away? Why do you end up going? Who made your pants? Why did you buy them? Where did you buy them? Who else do you know that has the exact same pants? Who are you?

This is not a call for extreme individualism (if anything what we need is a lot more love and unity). Marketing goes on around us all the time. It's in everything we say, everything we see, everything we eat, and it's even in everything we hope for. But who decides what you're going to be, what you believe in, what you want, what you choose?

Rise up children - become the master of your own soul, dispose of your television set and stop expecting life to happen to you - open your heart and start happening to it! It's never too late to join the human race and keep our little marketeers (bless their hearts) forever wondering what we're going to do next.

All my love, Fabio Jones



Best news of the month, Haddaway on the cover of DMA!!!

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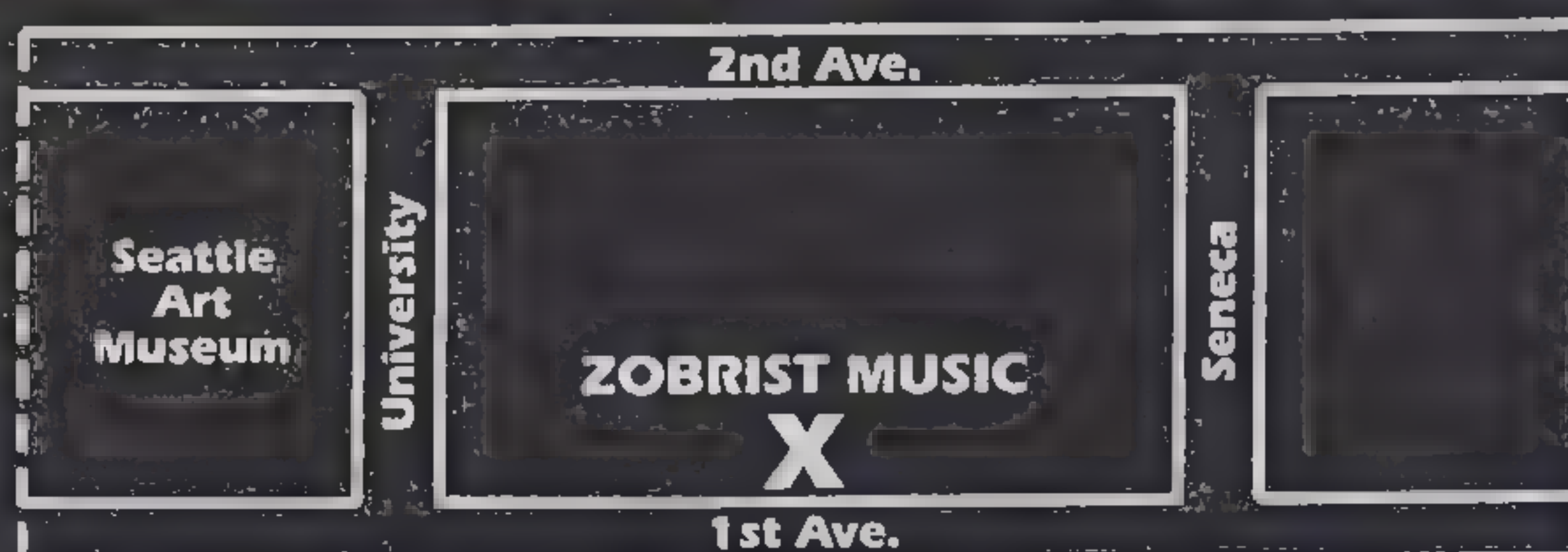
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Hey Boys and Girls! Welcome to our new show! I'm your host, Girl Smiley, and boy do I have a special treat for you this month. I've rounded up two of the rockin'est groovesters around, you know who I'm talkin' about ... It's that groovy girl Andrea and her soul brotha, Collin. Without any further adieu, here's the scoop ...



ANDREA CAMPBELL

 (yep, just like the Campbell's Soup Kids)

age: 20

sign: "I'm a Sag, man" (Sagittarius)

piercings: ears

tattoo: a centaur, the symbol for Sagittarius, on her left shoulder blade.

favorite color: yellow!

favorite fabric: faux fur

favorite eats: ice cream and cheese cake (she's the "dessert girl")

favorite DJ: Thomas is "the shit" and Masa is also way up there on her list

favorite place to dance: Choc-Lit Factory ("I really liked the sense of family")

favorite house sub-genre: deep house and funk

PROFILE:

This diva has got more style than you could shake your rump at. Always groovin' in her thrift-shop duds, Andrea is an individual who is unmistakably hip. Yet she seems so effortlessly groovy; such a precarious position to hold. She also has a beautifully positive self-image that she carefully maintains without even an iota of snobbery. Such finesse.

Not unlike Collin, Andrea too is a dealer of fatty hugs. She is extraordinarily spiritual and the vibes she exudes are like no other. When asked how long she's been a dance addict, she has always had a passion for the groove. She can't even remember exactly how long ago she started sneaking out with her older sister's ID to go dancin' with the big kids. Our community has been lucky enough to have been blessed with this Diva's warm presence for about a year now.

BACKGROUND:

Born in Concord, California but raised in the woods of Silverdale, Andrea had a very spiritual upbringing. She is a member of the Native-American tribe of Mdewakanton-Sioux and at press time she was leaving to travel with her father who is practicing for his Sundance this upcoming summer. She currently lives alone in her downtown apartment with her dog and two cats. Her spirituality still permeates her daily life, her primary channels being her art and writing.

GROOVIN' PHILOSOPHY:

Andrea's advice for all you scene-sters out there: "praise an individual for who they are not who they aren't." In other words, the goods don't make the person, the person makes the goods. All too often Andrea sees people getting caught up with the material side of life leaving their spirits to wither. Seeking to avoid such a fate, Andrea herself says above all her goal is to "live a fulfilling existence." Included in this aspiration is the further nurturing of her spiritual side. Though not a licensed astrologer, Andrea sure did impress the pants off of me with her vast knowledge of the ins and outs of the zodiac. Hey, maybe if you're too low on cash to call up your "psychic friends network," you could just ask Madame Andrea! It's worth a shot.

Always the trouble maker, Ms. Groove Herself said of vibe-inducing substances: "I don't like anything legal." Sounds good to me. Of those nasty illegal substances, Andrea is of the "anti-tweak crowd" and for one simple reason: "speed is just very negative" Well said. As for the others, she wants to remind us of something we really do all know, we just may have forgotten for awhile and that is: "moderation is key". Let's not forget again, shall we?

STATEMENT TO LIVE BY:

"Breakin' the law! Breakin' the law!" (Ms. Campbell wanted to be sure you knew that this includes social norms as well, got it? Now get to work!)

COLLIN-ALDOUS

 aka "Hug Boy"

age: 20

sign: Capricorn

piercings: tongue, left nipple, septum, ears (if they haven't closed up yet, he's not sure)

tattoos: "vegan" inside his lower lip, "punk" across his knuckles, symbol of natural chaos/anarchy on his wrist.

favorite color: "I'm down with green."

favorite fabric: corduroy

favorite eats: "paci-food" (which, to Collin, means anything vegan)

favorite DJ: Ryan (little-known Seattle treasure)

favorite place to dance: Choc-Lit Factory

favorite house sub-genre: deeeep house

PROFILE:

Those of you who've had the pleasure of meeting this energetic fella know exactly why I gave him the nickname of "hug boy". Friends, acquaintances, prospective friends and whoever looks like they "need some love" all receive a warm hug from Collin. So, if you didn't know before who the groovy guy who gave you a fat hug on the dance floor was, you do now (and chances are, you have been so lucky). The whole hug thing is a direct result of his plot to get people to "stop movin' with their minds and start groovin' with their souls"

BACKGROUND:

Collin-Aldous is a brand-spankin' new scene-ster here in Seattle, as evidenced by his vivacity which has become somewhat of a rarity around here these days. He came here from Berkeley about a month ago with only his (ahem) backpack and dancin' shoes. His original intention was to stay only for a short visit but to his amazement, he found he couldn't leave. He says, "Seattle's it. Seattle is *fully* my home!"

Originally from Fairbanks, Alaska, this ex-"hippie-core punk" has been into the house groove for about 2 or 3 years (it is hard to remember). That was when he realized he had "been groovin' since birth" and could no longer fight it. He has since made it his mission to spread as much warmth to as many people as can be done by one man. He tells me, "I just want to give everyone love, 'cos so many people need to be treated better."

GROOVIN' PHILOSOPHY:

Although he is no longer involved with the "aggro" punk scene, Collin has not shed his deeply-vested radical beliefs. Aside from being a full-fledged vegan (which means he neither eats nor uses any animal products whatsoever—including honey), which he proclaims is simply "a diet", Collin is wholly into radical, immediate change through "direct action". In fact, he recently had a felony charge (rioting) dropped because it was found unconstitutional

Collin is committed to a "do-it-yourself" lifestyle. This means he does not agree with the common "liberal" practice of writing letters to one's congressman in order to get his views transformed into public policy. Instead, Collin looks to what he can do himself to bring about necessary change. He wouldn't reveal any specifics as to his controversial, anarchical involvement in changing the world. I do know, however, that he is doing his best to change the scene for the better by giving as much love as he can.

As for his opinion on drugs and the role they play in either enhancing or detracting from "the vibe", Collin is quick to say he's "down on synthetics." Otherwise, "pot's chill", as are herbs in general. Another one of his personal goals is to help improve the health of our scene through herbs and alternative medicine such as homeopathy/naturopathy.

STATEMENT TO LIVE BY: "Love is the basis of our revolution"

Well, kids, that's all for this month. Stay tuned for next month's edition...you never know, you just might see YOUR face here on the groover of the month club! (Photos by Greg Richards)



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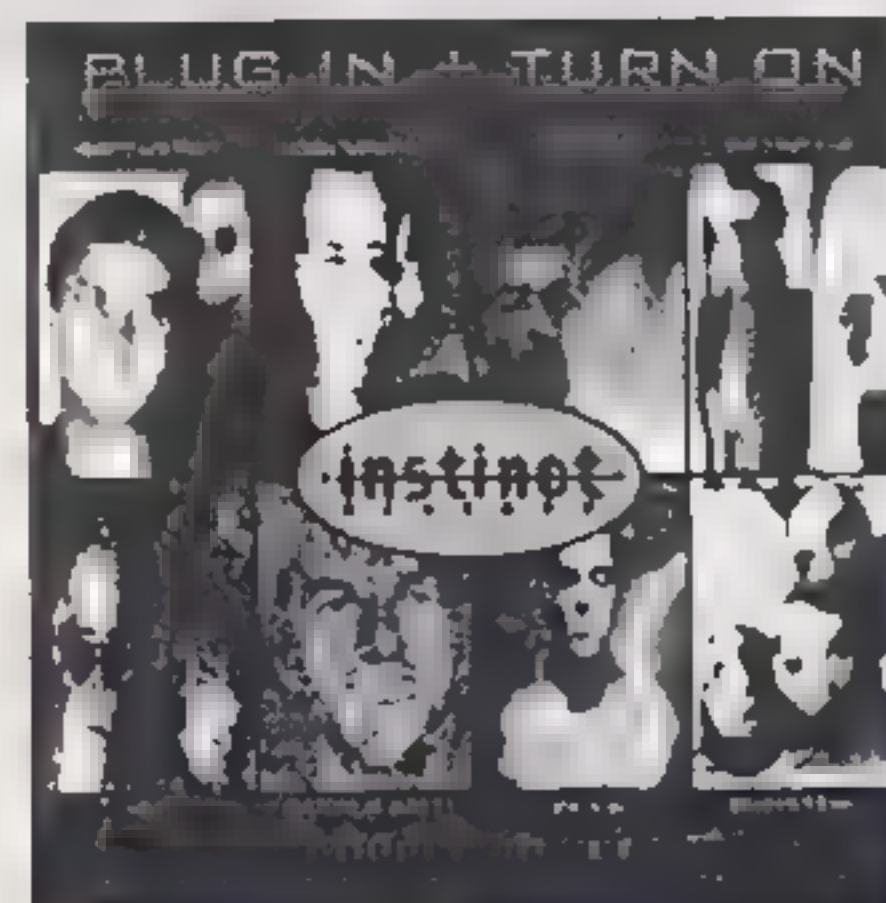
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autechre

A Graphic Profile by Matt Corwine

Beyond thumping house grooves and trance excursions on the dancefloor lies music purely for the head. This "electronic listening music" was crystallized in its current form by Sheffield's Warp label. The "Artificial Intelligence" series (licensed domestically by Wax Trax!/TVT Records) has featured albums by Richard James, Speedy J, Richie Hawtin, Black Dog Productions, B12, and Autechre. The last of these artists had the opportunity to bring spacey head music to the States as part of the Warp AI tour, along with DJ Lewis of System 7/The Orb fame.

As Autechre, Sean Booth and Rob Brown create textural experiments that only sometimes work on the dancefloor. Live, they warp these sounds behind thunderous beats to allow for both listening and dancing. Sequences manipulated in real time create an organic live feel despite a lack of stage presence and rock star posing.

Post-show backstage, XLR8R probes deep into the minds of Autechre to figure out if these two actually have brains. A quiz was prepared which tested reasoning ability, numerical awareness, and hand-eye coordination. The results show that Sean and Rob, despite creating mindfuck compositions, are indeed fully functional human beings. A general assessment of them as persons can be found in the tarot card, chosen by each to reflect their own personality. See, they're not all robots transmitting this stuff from Mars. Well not Mars anyway.

Matt Corwine has a penchant for tardiness and self-imposed anxiety.

... Draw us one of your tracks...

Far Below: Rob's interpretation of "Maetl."

Below: Sean's interpretation of "Bronchusix."

... Name five records that you LOVE

Rob: Fallout - The Morning After
R.D. James - Xtal
Black Dog - 3/4 Heart
T Dream - Exit
Angelo Badalamenti - Pink Room

Sean: Cybotron - Clear
Mike Inc - Paroles
Coil - Further Back and Faster
Holger Hiller - Count
Bandulu - Downward Glance

... Name five things that you HATE

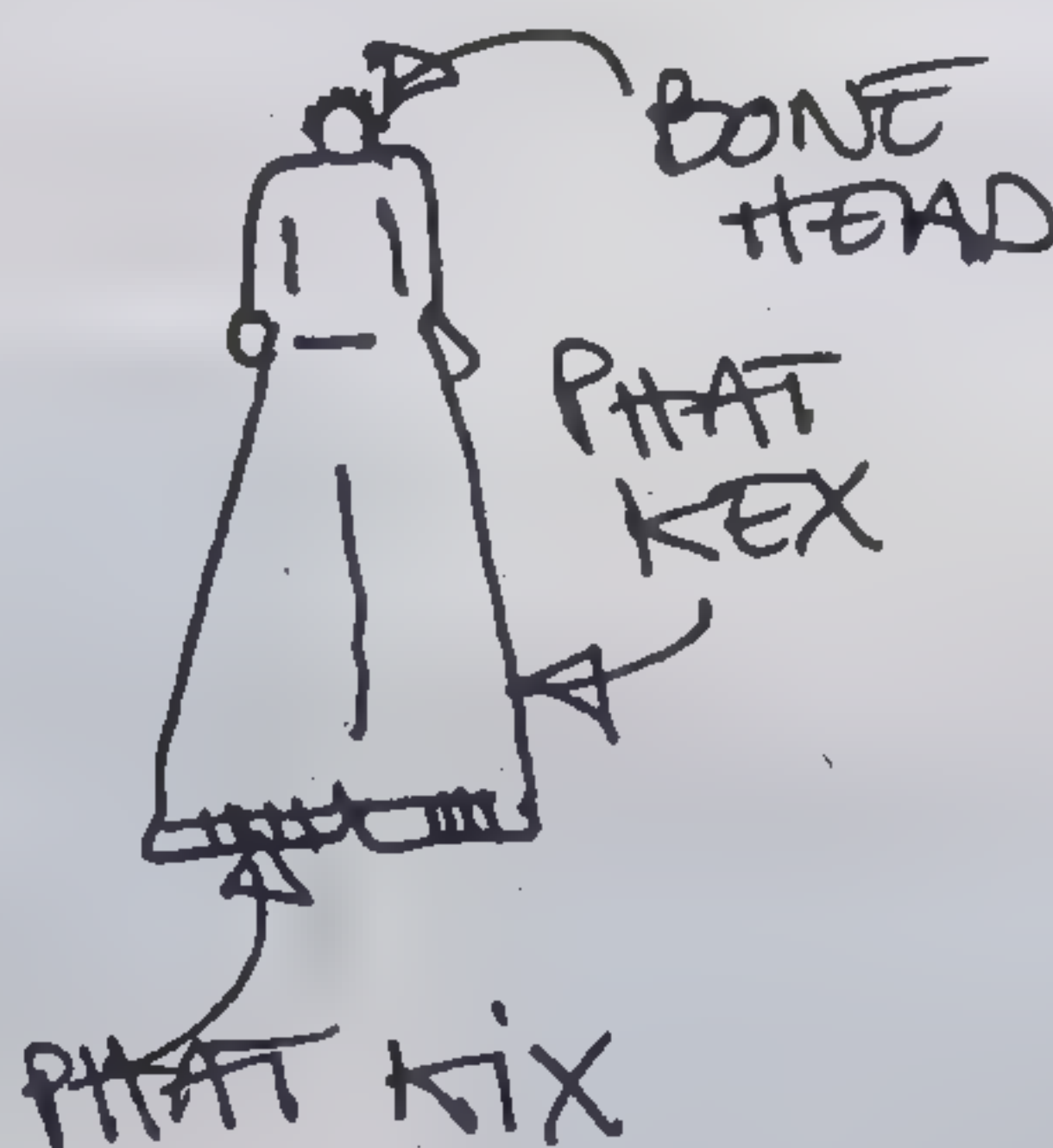
Rob: Eat Static
pickles
pepper
ignorance
A guy called Dexter

Sean: Bon Jovi
Anyone

... What time did you get up this morning and what did you eat for breakfast?

Rob: 7:45 and I didn't eat anything till lunch

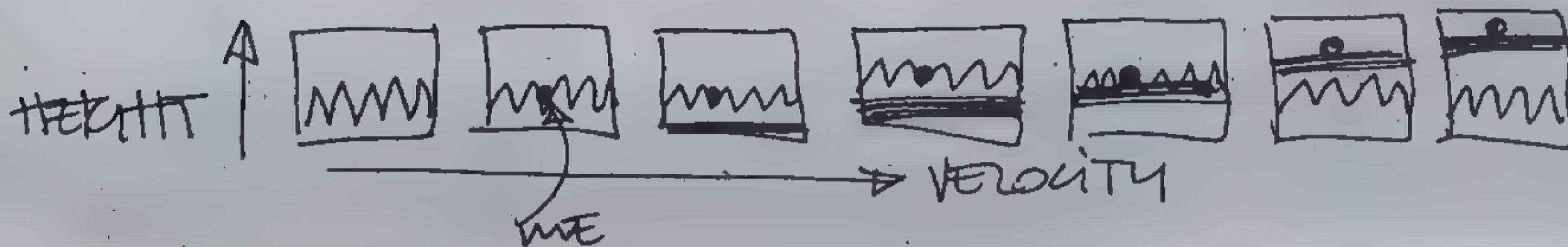
Sean: Haven't slept since 8am yesterday (it's 11pm now).



... OK Guys, Draw us something cool...

Above: Drawn by Sean

Right: Drawn by Rob



PUTTING OUR HEADS TOGETHER

A discussion between members of the San Francisco house community.

By Micha Collins, Photo by Allison Page



DJ
DRC - 23,
Idaho native,
former equestrian, ex go-go
dancer, singer and
tribal music junkie.

ALLISON PAGE - Clubgoer,
aspiring astrologer and photographer.

SARA CAMPBELL - Editor and owner of
Underground Magazine, writer for Project X,
writer and producer for NRSHA ("progressive
techno, but ultimately just original noise")

DIANNA JACOBS - Ex-Toon Town promoter,
Wired Magazine employee and social
worker.

DJ JAN COOLEY - Ex-peachy puff, music
producer and house music sensation.

Sitting in a small circle upstairs at the
Freelon Warehouse. The conversation
begins with everyone's favorite topic,
"the Rave scene", or more like what's hap-
pened to it?

DRC - I do more raves than anything and I
think the fun needs to be brought back. Like
having people dressed up as funky little char-
acters like Bugs Bunny at the door, instead of
just having this big beefy man with an attitude.
Everything is too serious now and a lot of peo-
ple are wearing gangster gear. It's just not
happy go lucky anymore.

SARA - People think they have an idea of
what a rave is now. You have to dress this
way, you have to act this way. Before, nobody
knew what it was, you just went and you made
friends when you got there. You could go by
yourself and you'd leave with a lot of different
friends.

DRC - Now everybody's just grouchy and
uptight because they're all tweaked out on
speed.

JAN - That's the main problem.

SARA - There's too many parties. People want
to go to everything, and there's people that go
to everything and that's why they're doing
speed, to go and go and go. They're not going

Names Clockwise From Top:
Micha Collins, Dianna
Jacobs, Jan Cooley, DRC and
Sarah Campbell.

to go home to sleep and shower, they're gonna
go to the thing on Friday, Saturday, Sunday
and they're not even going to rest. It's crazy!

JAN - You're right! People just want to stay
out. They don't even necessarily have a good
time, they've been trained to go out and stay
out and keep going and going like the everlast-
ing Energizer bunny. There's so many parties
because there's a lot of different crowds, espe-
cially with dancing. There's a lot of different
kinds of dance music and there's a lot of peo-
ple with different taste. There's people that
like acid jazz, house, deep house, hardcore and
so on.

SARA - I wish we could all have a big party
and have all kinds of music there. I really have
a good time when I can go into a party and go
into different atmospheres within the party. A
little jazz here, some techno over there. I like
being able to do that and not have to get in my
car and drive across town to go somewhere
different.

JAN - The reason that's not happening is
because all of the promoters are in cliques, the
crowds are in cliques, all of the people that
play deep house are in a clique and all of the
people that play techno are in another clique.
No one seems to be able to break away from their
own clique and go seek out something new and
different.

ALLISON - There's many people that want to

do dif-
ferent
things but if
they're gonna
do it, they should
do it right. People
should just relax and have
faith in what they're doing.

JAN - The reason just comes back to
the same old thing: speed.

DRC - Speed makes people grouchy and
angry.

JAN - And paranoid.

DIANNA - I think that people that are doing
drugs should just turn away from them alto-
gether because too many people are doing
them just to be high. They NEED to be high.
They NEED to be stoned, sped up, on acid, on
ecstasy. It's just one thing after another. It
never stops, so it's a matter of stopping it all
together.

SARA - People run around parties all night
bummed out because they can't find any drugs.
You shouldn't go to a party just to do drugs.

JAN - Exactly! When I go out, I go out to hear
music, never to do drugs. I go out to have a
good time. In the past ten years that I've gone
out, I've always gone out for the music. It has
always been the number one thing for me.

**The rave culture used to be so small and
intimate, and people would learn one on one
from one another. Do you think that one of
the problems could be that things got so big
at one point that a lot of people weren't get-
ting the message on the outer limits?**

SARA - I've been to big massive things in
England and there was a good vibe. I went to
Universe and there was 30,000 people and
everyone was happy, hugging and smiling.
Then you go to a party here that has 4,000 peo-
ple and they don't even look happy.

DRC - People stopped doing the psychedelics,
the fun stuff.

JAN - That's because they're all doing speed
now.

SARA - I don't think people are taking speed
purposely. A lot of people think they're buying
E and they're really getting speed.

JAN - Speed is a really big problem in the
scene right now. I think people might be start-
ing to see this because it's destroyed a lot of
the good feelings and the good vibes that used
to be around even just in the club scene before
there was rave. There was a better vibe then,
and now there's just too many people doing
speed. It's really messing up people's lives and
their attitudes. I've watched so many people
wreck their lives by doing it, I'm sure we all
have. If there was anything at all we could do
about it that would be great.

SARA - The last issue of Underground Mag we
did a two page article on speed, basically the
history and exactly what it does to you. We
suggested stuff like, if you're going to do it,
coat your stomach with milk beforehand, or use
water in your nose. Speed gets stuck in your
nose and rots the inside of your nasal passage.
It rots your teeth too. It rots the inside of you.
People are being killed over drugs and people
are dying due to the intake of drugs. People are
really uneducated and unaware of the dangers
of drugs. No-one thinks anything bad could
happen to them and that's a myth. Basically, if
you take too much or take the wrong combina-
tions you'll see God or go to hell.

JAN - That's been done already.

**People are always searching for the ultimate
high. Where do you think they'll go from
here?**

DRC - Hopefully people will just get high
from the music. I love tribal. Whether I'm
playing house or hardcore, it's just got to have
percussion or chanting in it. I'm a tribal junkie.
Through tribal music I'm hoping to ground
people, to bring them into their primitive state
of mind, even in their subconscious, to trance
them, to ground them.

SARA - People are touching reality a bit more
and thinking more about listening to the music.
People are at least trying to go straight to raves
and getting into the music and having a great
time without taking anything. That's the way it
should be.

The main idea behind this interview is
loud and clear. It's time to stop the negative
drug use in the house music dance culture and
end this rapidly spreading speed epidemic. It
may be an individual's personal choice and
right to destroy their own mind and body with
speed, but it is not their right to contribute to
the destruction of an entire movement.

The time has come to take things to the
next level. The level on which we all get high
together, naturally, from the music, from each
other and from inside. Unification and higher
thinking are the only ways of putting an end to
this disease, before it puts an end to us. Just
say KNOW!

DRC's 10

POB - Strata - Seismic
Gran Combo Experience - Caravan - Voodoo Italy
? - Narcotic Influence - Wanted UK
Beat Control - Love Life - Discoid Corp Italy
Orbital - Walk Out - Internal UK
Holmes and McMillan - Total Toxic Overload -
Some UK
Davey Jones Locker - Drowning/Full Ahead -
Skunk UK
Marco Zaffarano - MZ5 - Harthouse Germany
Deep Creed 94 - Can U Feel It/Warriors Dance -
Eastern Bloc UK
Lumukanda - EMC Squared - SabamBiem New
Zealand

Jan Cooley's 10

Liberty City - If You Really Love Someone - Tribal
America US
River Ocean - The Tribal EP - Strictly Rhythm US
Shay Jones - Inside Out - Focus US
Incognito - Pieces of a Dream - Talking Loud UK
Colonel Abrams - Get With You - Mic Mac US
Junior Vasquez - Gets Your Hands Off My Man -
Tribal America US
M&M - So Deep, So Good - Strictly Rhythm US
Sleepless - Good Times - Empire State US
Scottie Deep - C.H.A.N.T.S. - Thumplin' US
Juliet Roberts - I Want You - Champion UK



SUBURBAN SOUL

New York's Suburban Records

Third in a series of profiles on labels and producers that make it happen.
By Andrew Rawnsley

There is a sound in my head. It's been there for months now and I can't seem to get rid of it. It's sweet and soulful yet driving and exciting. The kick drum thuds, the basslines bounce and the hi-hats shuffle: it is the ultimate club sound. The first few records were released as simple white labels, then a simple black skyline logo appeared. It's unpretentious. It's underground. It's Suburban Records.

The brainchild of Tommy Musto and Silvio Tancredi and the foundation label of the Northcott Production Company, Suburban has been around for about a year and has steadily built a reputation through solid releases and consistently top quality pressings. The distinctive sound of the label is obviously due to Musto's talent-spotting production and engineering talents, and when combined with the powerful uplifting production of Victor Simonelli, the

results are superb. You know what you're getting when you see the TMVS title on a mix.

Although primarily started as a medium for Musto and Simonelli's work several of the latest releases have been by other producers working within the same soundworld of deep underground house. The talented production team of Jazz-n-Groove, Kelly Mack's project Public Domain, and recently a couple of tracks licensed from Andrew "Doc" Livingstone's outstanding UK label Centrestage, amongst others have all contributed to the Suburban sound.

Label boss Tommy Musto has been involved in the dance music scene for many years. I talked with him during a break from a session at his studio in the Northcott offices. During our conversation, it seemed apparent that Tommy has deep convictions that what he's doing is not only right but important. He spoke in a very forthright man-

ner about the state of dance music in New York and the United States. What he has to say is not very heartening but it is realistic. Overall his view is that the dance scene has to develop away from a transitory "next big thing" approach and move towards solid development of artists and a more song based approach. Another observation was that the basement studio and indie label scene - consisting mainly of underground groove based tracks - although essential for the underground movement actually saturates the market with too many releases obscuring the really good records, a view also shared by Nick Fiorucci of Canadian label Hi-Bias and David Thompson of UK label Time Recording. An international view point perhaps?

Suburban could never be accused of flooding the market. Their quality control is very high: each release seems like a natural progression

from the previous ones. Whatever your musical preferences, whether old-school house or new-school techno, East Coast or West Coast alike, we would do well to learn from those who have been creating upfront house records since the roots of the music, and those who have seen trends and labels come and go.

Are you in the studio now?

Our office encompasses a studio, in the heart of Soho which is pretty happening. We just actually acquired this space not too long ago. Pretty much everything is done here, with the exception of remix work that I get from major labels.

I must say I've been very impressed with what you guys are doing at Suburban.

Thanks. We have a pretty decent size name now, but we haven't reached the credibility of Strictly Rhythm or a Nervous. It's only been a year I do admit, but I think that they have a different kind of situation. Everything we do is totally self generated.

What was the impulse to start Suburban?

At the time we had a place in Manhattan and we moved the studio to my basement. It was a transitional period for us and we needed to have some fresh things happening. The musical direction at Fourth Floor, which was one of our original labels, got scattered with the Frankie Bones' records and other records of a more techno influenced genre. I think those releases confused what the label was about. I wanted to do what was important to me, but I got sidetracked so many times. My true love has always been house, R&B, black singers. From the inception of Fourth Floor, the first record was Arnold Jarvis, that was where my head was at. However the sample track thing became very significant, so we signed Black Riot and Dum Dum Cry and all of Todd's (Terry) records. We got a lot of club recognition, so I kind of went astray from what I really wanted to do. Suburban was my rebirth into what I really love.

How do you see the relationship between what you're doing at Suburban, the older NYC labels such as Nu Groove and the newer established ones like Strictly Rhythm or Nervous?

Nu Groove rented their studio time from us. If you look at early Nu Groove releases you'll see that they're either engineered by me or have something to do with the Fourth Floor posse. Then they grew into their own thing, but we always had a lot to do with each other. Nu Groove went under a couple of years ago, as did Fourth Floor. We actually wanted Fourth Floor to go under, we wanted to bury the whole thing.

I think Strictly puts out some great records, but I think they are more concerned with their release schedule, you know a flood of records, rather than the quality. Both Strictly and Nervous have the money to be able to pay well for good masters from big artists like Louie Vega, Kenny Dope or whoever. At Suburban we're not able to do that, we just don't have the finances. What we've tried to do is create our own little posse and work more closely with them, rather than front them a lot of money.

So how does Suburban fit into Northcott Productions?

Northcott Productions is Silvio Tancredi and myself. We are co-partners 50/50. Northcott owns Suburban, and also Experimental Records (the techno and trance label). We co-own Class X Records (records such as Fonda Rae's "Parade" and Interaction "Show 'em How We Do It"), a new label Henry Street (the first release is The Bucket Heads by Kenny Dope). There's also 12 Gauge Records which is totally gabba-house, Toma Records, Atmosphere Records with whom we had a distribution deal in Belgium, and we distribute Atlas Records which is Anthony Acid's label. Basically Northcott is a production company which owns labels, has a recording studio and does distribution.

Where does Victor Simonelli fit into the picture?

Victor always did work for Fourth Floor, such as Subliminal Aura "Ease the Pressure". We met through Lenny Dee (with whom Simonelli formed Brooklyn Funk Essentials) who has gone

Continued on page 23 ...

SUBURBAN RECORDS DISCOGRAPHY AND RELATED RELEASES

Suburban Soul - Domathing
Cloud 9 - Do You Want Me
Tribute - Rain/Move It
TMVS - Don't Be Shy
Sixth Sense - Don't you Feel It
Underground Commitment - I Know A Melody
Sensible House - Give A Little More
Jazz-N-Groove - Keep Givin' Me Love
Total Eclipse - Come Together
Public Domain - Make It Rock
Mirage - Everything's Gonna Be Alright
Creative Force - It's So Good
Henry - Only You Will Do
Jazz-N-Groove - Freedom
Federal Hill - We Got It Goin' On
VARIOUS ARTISTS - Suburban Compilation Vol 1/CD
Fonda Rae - Parade - Class X/US
Interaction - Show 'em How To Do It - Class X/US
Colourblind - Nothing Better - Ore/UK
Colourblind - Nothing Better - Remixes - Northcott White Label/US

Pictured Left: Suburban boss Tommy Musto



Recently I was checking through my record crate to find out exactly who were the creators of some of those soulful house records that I regularly rant on about. It came as no surprise to discover that quite a high proportion of those records had something to do with none other than Victor Simonelli.

A major proponent for the soulful house sound, Simonelli's production output is not only consistently top quality but very distinctive. The roots of this sound have less to do with 1986 Chicago and, as will become obvious, everything to do with the much celebrated late-seventies New York scene, where the focus was on songs and arrangements. It was the ultimate positive vibe, the emphasis on the rejuvenating qualities of music and the power to move your spirit and well as your feet. (Sound familiar? That was what the "rave" movement was supposed to be about.)

Far from a newcomer to the house scene, Victor got an early start DJing, motivated by the spirit in the music he was exposed to, he was "drawn in like a magnet". From that point on the feelings inspired by the music of that era would eventually find a focal point in his own productions. Initially working with a variety of small labels his work remained staunchly underground. Along with (now techno godhead) Lenny Dee he made the influential Brooklyn Funk Essentials records, but the sound which had made such an impression on him was to win through in the soulful sound which has become his trademark in his first really noticed record, Groove Committee's "I Want You to Know", on the now defunct but very influential New York label Nu-Groove.

(Side note: Nu-Groove was the main vehicle for NY house pioneers Ronald and Rheiiji Burrell's work, released the early work of Joey Beltram, and had a profile at the time not unlike Strictly Rhythm has now.)

Over the last two years, Simonelli's career has really taken off internationally, especially in the UK, not only in production but also the demand for his talents behind the wheels of steel. In the studio his music has moved even further towards the positive vibe of his roots -VS mixes are almost unmistakable- but still remain firmly within the underground deep house movement. His own remix talents are much desired for the uplifting sound he imparts onto just about any music he works with, and other producers have started to remix Simonelli's work, such as the progressive flavored mixes of "Do You Feel Me" on the UK label Fruit Tree.

Together with Tommy Musto, Simonelli has been an integral artistic force at Suburban Records, and it was during a session on the new Suburban release that I chatted with him about where the VS head is at.

What are your influences musically?

My dad was a big record collector, there were records around the house all the time. He had a good variety of music: jazz, rock, gospel, classical and dance. It was the dance music that really grabbed me. I heard these mix shows on the air in the late seventies on a station called WKTU. They were playing the Prelude stuff, West End, some of the good Salsoul, later on Streetlife. I'm really into the Prelude catalogue though. That's why Tommy Musto and I work so well together. We're from the same neighborhood and have a lot of the same influences musically, I think that's why we hit it off so well in the studio.

What drew you to that music?

The feel. It was such a good feeling that it gave me, it was a happy vibe. If I listened to other music it just wasn't the same feeling. You know how a certain record makes you feel a certain way? Well all the music that I was hearing on that particular station in their programming was hitting me that way. It was something I couldn't turn away from, it drew me in like a magnet. No doubt about it that spirit, it still gets me that way! Nothing compares to it.

That feeling was the impulse for me to start DJing. Those mix shows, I always wondered how they did it. I mean I was only young but I immediately got a cassette player and tried to do pause button mixes! As time went on I watched other DJs and saw that there was something called a

DO YOU FEEL ME?

A Profile of DJ and Producer Victor Simonelli

By Andrew Rawnsley



mixer involved. My parents got me a little mixer, a real piece of junk but I was happy to get one. Later I started to do mobile gigs.

I never really played any steady clubs because as soon as I was out of high school I went into the Center for Media Arts and from there onto a job as a studio intern. From that point on I had to put all my time into establishing myself in the studio. I was pretty much living at the studio, I mean this studio guy was busy! He tossed me all his work, getting me involved in remixes. That's where I learnt the craft and got to meet a lot of people. This was 1988. I started doing editing jobs and then moved onto to doing a little production for independents and remixes here and there.

What were your first records, your first breakthrough?

My first productions were "Do You Like It" on WTG Records, and Interaction "Move To the Beat" on Vendetta. My first remix was Denise Lopez "Too Much, Too Late" also on Vendetta. A lot of people don't realize that I've been doing this a long time, paying my dues. It's only been in the last couple of years that the sacrifice has paid off. The first record that really got attention was Groove Committee "I Want You To Know".

That was on Nu-Groove right?

Yeah, I also did the Critical Rhythm record for Nu-Groove, and Subliminal Aura for Fourth Floor about that time, but the first record to hit was the Groove Committee.

That's a name you've continued to use recently.

It's a name I'd like to continue to use, form an act with it, get some gigs, do something visual. How do you see your DJing in relation to what you do in the studio?

I get a lot of ideas from watching what music affects the crowd. Certain records will affect the club in different ways and I really remember those records when I'm in the studio. I take mental notes when DJ'ing and use those when I'm creating music. I'll use the things that affected the crowd in my productions.

How would you describe your style of DJing?

Definitely uplifting, song-oriented material. I don't like to play anything with bad lyrics, a negative message or any obscene stuff. I like records with a good vocalist and an uplifting vibe, a good

message. I'm really into songs.

Do you think that people are starting to write songs again?

I think so yeah. The dance music that does cross over definitely has to be vocal oriented. It's rare that a track will do that. I mean you listen to a track for a month or so and what else is there to it. Whereas a song is timeless, like the classics, which is what I'm really into.

What about other DJs? Who do you respect?

There's guys here in New York who haven't traveled around much. Timmy Regisford is one. Timmy most recently played at The Shelter, and he used to play on WBLS in the mid to late eighties. He had a mix show every Friday and Saturday night. It was amazing, his choice of records. He'd pick out classics that just blew my mind and records that you'd totally forgotten about and he'd mix 'em with the most contemporary stuff. The way he would work the EQ was great too and he'd keep it tight, I mean you know how hard classics are to mix! He's been around for a while, he worked with Boyd Jarvis in the early eighties (Visual's "Someway Somehow" and "The Music's Got Me"; both on Prelude), so at least ten years. Not a lot of people these days are talking about him, but he's been a big influence on me. I recorded a lot of his shows back then and I still listen to them for inspiration.

Talking of inspiration, how do you create a vibe in the studio and manage to keep it so positive?

It's really hard! Truthfully I will not work if it's a bad day because I know it will come out in the music. If I'm really stressed out and I arrive at the studio for a session after a bad day, and that'll happen a lot here in New York (laughs), I'll just try and re-schedule. Tommy does the same. I try to make sure I'm in the right mood to create, I don't just create for income. I absolutely have to have the right mood and the right feel. In fact it's usually later on in the day after six or seven, because it's quiet, that I start a session. People always ask me why I work so late, and I always say that it's much more civilized and quiet: I can collect my thoughts and focus.

Often I work at the studios at Northcott, and there's this studio in Brooklyn called Fiber. Once I work in a room and get a good vibe, create a

sound, I like to stick with that room.

What are you working on currently?

I just did a mix for GIG Records from Austria called "Thank You Lord" by Connie Harvey who did background vocals on (Barbara Tucker's) Beautiful People. I also did a new mix for ESA Records in Florida for Evelyn Thomas. Pretty much everything I'm doing is all vocal. In fact Tommy and I are working on this record now, it's called "Got It Goin' On", the new Suburban release (by Federal Hill). Excellent vocalist and the song's real hooky.

A couple of months ago I was trying to do just a track and I wasn't vibing with it. Although I'll do dubs that are track-ey, I really want to stay with a focus on songs.

Your first couple of records for Suburban, "Domathing" and the Cloud 9 record, were actually tracks that had a vocal feel to them because of the way you used vocal samples.

I think some kind of hook is always important. I mean how can you relate to the record if it doesn't have some kind of hook. I know as a DJ when I go to a store and I don't know the record, I'll sing or hum it to 'em. What are you going to sing or hum if there's no hook? It's important for me to have that.

What about remix work?

Well to be totally honest with you, it has been almost entirely remixes so far this year and I'm really looking forward to getting back into some production. I also like to hear a different side to my own work too. Andrew Livingstone's remix of "It's So Good" (on Centrestage UK, original on Suburban) was great.

Yeah he gave it a sort of UK garage vibe. What is your view of the current UK scene?

I was there in December. They seem to be very trendy, but are very enthusiastic. In fact I was quite intimidated the first time I went over there. I played at a club called "Feel Real" and I was like "wow", I mean they treat you like a performer. They really are appreciative. There were a couple of people who brought up records that I forgot I was even involved with! I was flattered. I think the scene in London is excellent. The other London club I played at was "Queer Nation" and I was supposed to play in Leeds but I couldn't

Continued on page 23 ...

RAWN'S RANTING

House Music Philanthropy
by Andrew Rawnsley

Damier is consistently producing mature house music that

deserves your attention, as does the Serious Grooves label.

New Chicago label Focus hits the streets with a formidable first release in SHAY JONES' "Inside Out", a top flight vocal cut in five mixes produced by E-Smoove. "Funk Revival" on the A-side really grabs you by the throat. This is a quite marvellous vocal performance and the feel, breakdowns and arrangement of this song promise great things from Focus. Choon! Also out of Chicago there's a very evocative and pumpin' four tracker PROGETTO FIASCO (US Primal Source) produced by Johnny Fiasco, of which the spine tingling Tik Tone is the one I'm all over. There's also a smart twin pack of remixes of ULYSSES "I'm Leavin' You/Time For Change" (US Large) with contributions from Chicago alumni Ralphie Rosario, who supplies a typically fierce dub, Derrick Carter, Chris Nazuka and the above mentioned Johnny Fiasco. The results are thrilling.

One of the most interesting things I've been noticing recently is the growing numbers of UK labels that are producing very inventive records with a variety of US-style mixes available. Take for instance the excellent SLICE OF LIFE "You Make Me Feel So" (UK Sweat). This three mix single has the typically bengin' progressive UK Vibe mix, and two sweet uplifting US style mixes, the hands-in-the-air ASOL mix and my fave NY Vibe mix (says it all!). Great breakdowns, sparse grooves and melodic riffs are what make this one a must for any house head. Likewise on the UK tip there's the deep "Together EP" by THE LOVE TRIBE (UK Mama), a rather non-informative pseudo white label with one main mix and three on the flip. Really natural sounding latin vocal gestures and an airy melodic feel stand out. Groovy. Anyone knows anything about this label or who produced this one? From a label I know nothing about to one with a growing reputa-

The Detroit labels continue to astound me with prolific and quality releases. Probably my favorite of the Motown labels currently is Serious Grooves. Terence Parker's style of disco-house is some of the most exciting house for a long time Can I impress upon you the importance of this music?

tion: Olympic from Liverpool. An excellent stream of releases is continued with the glorious SHY ONE "Another Man" (UK Olympic). A superb mature vocal performance from Cheryl Lucas is showcased in three varied mixes, with my favorite being the harder edged Matthew Roberts Mix. Top stuff. A couple more imports before we hit the wealth of US music: the deep (almost underwater) sound of DEEP SKY "Higher than the Clouds" on Dutch label Dance Farm, although the producers are Italian. With four main mixes this may be hard to track down, but is worth searching for if you're currently playing underground deep house. Best mix is probably the ten minute Brooklyn Bass mix. For a truly varied 3-track EP try DEEP EXPERIMENTS EP on Canadian label DNH. From the subtly grooving "Chaka's Dance" to the dubby resonant "Echoes and Vibes" and the hard bumping minimal "Thinking About You" this is good stuff indeed!

The Detroit labels continue to astound me with prolific and quality releases. Probably my favorite of the Motown labels currently is Serious Grooves. Terence Parker's style of disco-house is some of the most exciting house for a long time. The "Fish Tail" EP encapsulates his style, taking the sound he pioneered on records such as "I'm Gonna Get Cha" (US TranceFusion) and "The Question" (US Simply Soul), and running with it! This new EP really goes off at a tangent from a lot of current releases. Hard vocal samples collide over hard grooves on "Witness"; it's pure disco on "The More I Want" and a pure smooth Detroit house sound of "A New Day". The whole EP comes together on "What Cha Like", an incredible fusion of piano driven happy-house, disco stabs and an angular bassline to die for! Can I impress upon you the importance of this music? Buy. Also on Serious Grooves is the Chez Damier produced "Classic EP" featuring collaborations between Damier and three other producers. My favorite cut here is the opening "A Dedication to Joss" co-produced with UK DJ Ralph Lawson, one of the original crew from Leeds' famed Back to Basics club. With "Forever" (co-produced with Stacy Pullen) in two mixes, and "The Bah Bah Song" (co-produced with Santonio Echols), Chez

Onto The Big Apple. On Strictly Rhythm there's KILLA GREEN BUDS "Keep Slippin" produced by San Francisco's very own EFX, Digit and Rasoul. This three mix release, with vocal samples from Ira Levi, has the floor filling Discus Elephant Mix by EFX, a high energy pumping arrangement with huge anticipatory breakdowns (whip that crowd into a frenzy), and two smoother mixes on Digit's Blunted (subdued muted sounds and more NYC sounding groove) and Rasoul's Kronik Mix (deep and moody). Great stuff. Also on Strictly is Erick Morillo's solo project the MORE EP, a five tracker with the two stand out cuts being the driving "Feeling Hot" and the melodic "I Feel It". Also worthy of note here is the strange hard hip-hop groove of "Toety". Indeed "Double Platinum is in the house!" There's also a great set of remixes of one of last years killer vocal records, "Nothing Better" by COLOURBLIND. (US White Label). Featured here are mixes from Victor Simonelli, Maurice Joshua, Georgie Porgie and Tommy Musto providing a totally US flavor in addition to the more progressive UK mixes on the original Ore Records import. Essential.

Ever consistent Florida label Bottom Line has the top vocal "It's Alright" from label boss ED THE RED, also featuring the uplifting Red Dub Dub. Yet again quality production, keyboard sounds and solos combine for a top house cut. For a more trancey deep sound try the older track ODC "Blue Screen" (US Bottom Line), a melodic deep organ driven groove, or PASSION IN FASHION's "Body to Body" (US Bottom Line), a couple of years old and might be hard to track down but well worth the effort for it's sensual resonant sounds and typically full bass sound.

From an established East Coast label to a new West Coast one that you should be checking out. AQUATHERIUM's "So Special" on San Francisco's Pound America label is a gorgeous slab of groovy garage from the BPM/Third Floor stable, keeping up the cause for soulful house. Talking of soul, MK's best mixes for a while can be found on LATRECE "I Want to Thank You" (US Area10), both the melodic vocal cut and MK Dub feature the trademark MK vocal treatments, subtle loops and atmospheric effects. The man is also at his best on

two mixes of SAUNDRA WILLIAMS

"I Want It, I Need It (Real Love)" (US Bold! Soul) on bright pink vinyl. Ouch!

Tribal America's newest release SPIRITUAL EXPERIENCE "In the Presence of Angels/Stretch Out My Hand" is a wonderful combination of tribal grooves and deep sonorous soulful house. Haunting samples and intricate synth lines weave together on the Messenger from God mix. Sweet stuff. On the tribal tip there's THE WEST TRIBE's "Hold Me Back" (US K4B), hard percussive and driving, the older (and perhaps hard to find) THAT KID CHRIS "The Bell Ride" (US Digital Dungeon), a beautifully crafted moody tribal-influenced track with eerie vocal stabs and swinging metallic percussion work and the mysterious ? EP "Daybreak/Drums of Freedom" white label via Northcott (XLR8R office opinion is it's by Joey Beltram - both these cuts hark back to the mood of his Energy Flash EP on R&S). Ace.

Onto some compilations. For some older deep house there is the "Strictly Rhythm: The Early Years" compilation which profiles the labels first year or so of releases most of which are next to impossible to find on original pressings and contains some of the most influential house cuts of all time in LOGIC's "The Warning", UNDERGROUND SOLUTION'S "Luv Dancin'" and THE UNTOUCHABLE'S "Lil' Louie's Anthem". Absolutely essential listening. I would also recommend any of the compilations released by Esoteric Records from London. So far there has been an excellent Bottom Line compilation, and CLUB CLASS Volumes One and Two featuring some of the classiest garage cuts available from the US, UK and Europe. All are available on vinyl (may take some hunting down) as well as CD and are great value for money. Also there's CAJUAL RECORDS "The New House Sound of Chicago", a collection of some hard bumping and very exciting Chicago house tracks from the last year or so. Yes, thank you and good bye!

MY MARCH MYRIAD

Shay Jones - Inside Out - Focus US
Chez Damier - Classic EP - Serious Grooves US
Love Tribe - Together EP - Mama UK
Roger S - Secret Weapons Vol 1 - One US
Shy One - Another Man - Olympic UK
Deep Experiments EP - DNH Can
Jazz-N-Groove - Freedom - Suburban US
Progetto Fiasco - TikTone - Primal Source US
Terence Parker - Fish Tail EP - Serious Grooves US
Red Light - Thankful (Simonelli Remixes) - Hi Bias Can
Ed the Red - It's Alright - Bottom Line US
A Slice of Life - You Make Me Feel So - Sweat UK
Colourblind - Nothing Better (Remixes) - White Label US
Spiritual Experience - In the Presence of Angels - Tribal US
Fire Island - But For the Grace of God - Junior Boys Own UK

NU SKOOL HAUS

by Rob Doten

Greetings and Salutations. Here's our new column in which to rant and rave about all the newest, freshest, dopest tracks. So let's get down to business.

Dust Brothers have landed and they're taking over! Two new tracks by them have ensured the birth of "Dust Brothermania." The brothers are made up of Tom Rowland and Ed Simmons. Their credits go way back to early hip hop, Mellow Man Ace and Young MC, to Leftfield and Lydon's "Open Up," Lionrock's "Packet of Peace" (one of last summer's anthems) and their own release on Junior Boys Own "Song of the Siren." They fuse the craziest hip hop beats at a house tempo with acidy melodies that can make you lose your mind: trust me, it's happened!

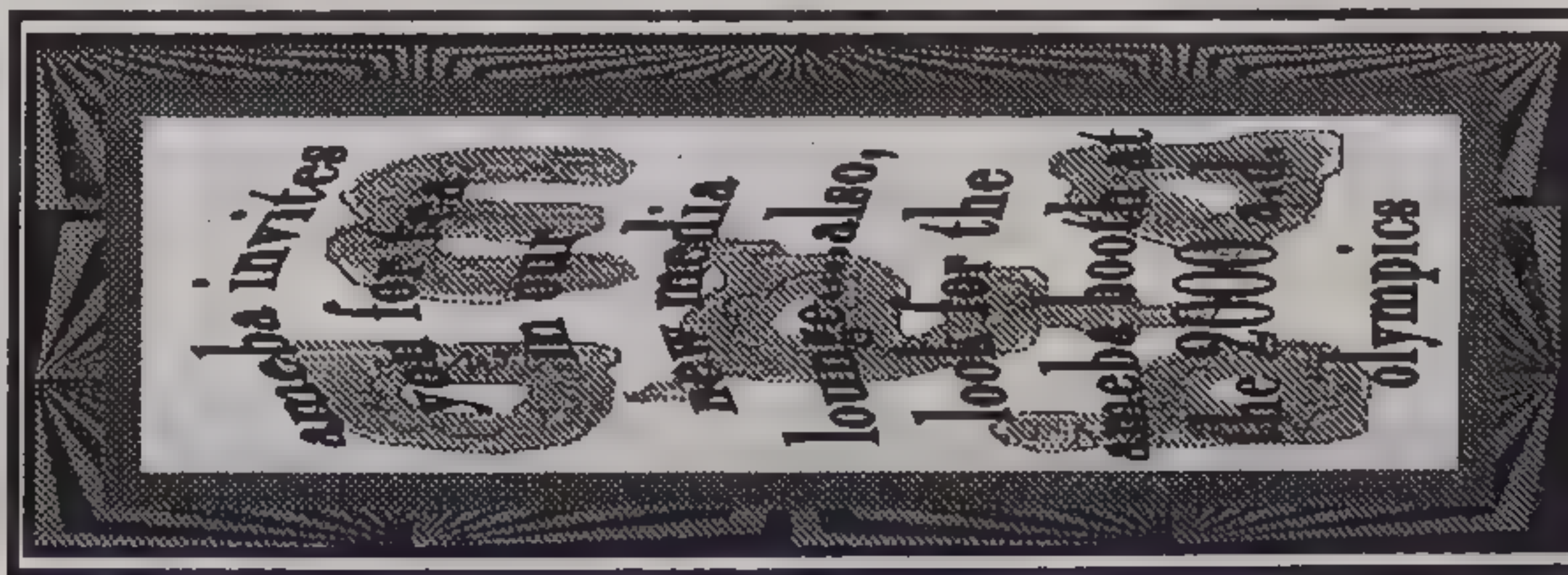
The first of the devastating tracks is the Dust Brother's mix of SANDALS "Feet" (UK OpenToe). They start with a funky beat, throw in a bassline guaranteed to make you shake, then all hell breaks loose. Hard to describe as anything but insane. This will rip it up on any dancefloor. Highly recommended.

Next up is the Dust Brothers self titled release "Fourteenth Century Sky EP" (UK Junior Boys Own). It is four tracks of brilliance. "Chemical Beats" is a burly beat track with tripped-out guitar and rising sounds to drive a crowd nuts! "One Too Many Mornings" has a more dub feel to it. Nice for after a long night! "Dope Coil" is a hip hop flavored track where the Brother's show off their roots. "Her Jazz" is another devastating track: the female vocals and structure are similar to the classic "Papua New Guinea" by Future Sound of London. (Earning it the title of Papua New Dust Brothers!) All kidding aside it is brilliant. This is a great EP which you should pick up quickly on original version before the inevitable deletion due to illegal sampling. A sample-cleared full release is expected shortly.

Another track making waves at the moment is a 10-inch by IN-FRONT "Wan It" (UK High Resolution). A stormin' groover that builds and builds till women start screaming "I Want It Baby!" One word - BURLY! On the flip there's more vinyl madness, "NYC." I prefer the dub, a deep acid groover that hammers away at you with it's drums and gnaws at your mind with old-school Chicago acid sounds (as in Lil' Louis "I Called You," a must have classic) till it breaks down to a male vocal saying one of the following: "He'll reach off the love," "Give me all the love" or "Give me chocolate" - any suggestions? Seek and ye shall be rewarded.

On the domestic tip check out UNITED SPACE "Hallways EP" (US Space), four tracks of deep acidic grooves from Dallas at 123 to 130 bpm. These aren't anthems but worth every penny. Wicked. Another track making a comeback in the Bay Area is the ROBERT ARMANI twinpack "Up Beats" (Holland DJAX). The Hardfloor remix of "Circus Bells" is superb. Check out the original on Dancemania out of Chicago. A definite classic. That's it for now. Check with ya later.

New columnist Rob Doten can be reached at Primal Records, Berkeley.



One more deadline springs up, and still I must whine about being in the midst of a relocation, which again is my excuse for a slightly less than voluminous column of reviews and muse. And once again, details are limited, let's just say that those of you who are interested in what I am doing, you probably already know! There have been many great releases from many great people from all over the world that I have had to leave unreviewed; this month I will attempt to inform you of some of these cool new toons.

Andrew at Interchill Records sent me a pile of material, much of which immediately expanded my normal repertoire to include something I'll just call "dub trance." Included in this wonderful package are many releases from ZION RECORDS and UNIVERSAL EGG, two of the labels that make up the "Wibbly Wobbly World Of Music" at Finsbury Park, London. ZION TRAIN seems to be the main act, and is comprised of Neil Perch, David Tench, Colin Cod, Rachel Minnow and Molara, who also runs the labels. Although Zion Train has made its reputation in dub, the collective produces music that covers the entire spectrum from roots and dub to acid trance and even pop. As a production team Zion Train have built up a reputation for innovative and unorthodox approaches to remixes, including ones for Gary Clail, Ladysmith Black

I want you to realize that some really cool things are happening on these discs; some strangely funky, unique and non-conformist attitudes have become standard approach to intuitive expression.

Mambazo, Coil, Psychic TV, Kissing The Pink, Hawkwind and others. The two albums that I have, "Passage To Indica" and "Great Sporting Moments In Dub" (both Zion Records), are very dubby indeed, and according to my friend and dub expert, Natty Dave, are quite good too. Even though full force dub is not my main flavor of choice, I can appreciate this music due to its trippy, bassy nature.

Zion Train released a new record recently, the "Follow Like Wolves" remix EP (on Universal Egg), which includes a version by Michael Dog of Planet Dog/Megadog. This record is exceptionally excellent, it is dubby by nature of the bass and sounds, but is so tranced out in an ethnic way, and was the original source of inspiration for my dub trance concept. Universal Egg also released "Drift Acid" by the TRANCEMASTERS, which includes a Zion Train remix called "Getafix In Dub", and this 12" is as good as the "Wolves" EP but even more trancey. Zion Train did a four track EP with Diatribe, resulting in a soaring, bassy, way cool collection of tracks, which I will tell you more about next issue. "Wibbly Wobbly World Of Music Archive CD Volume One" came out last month, and features previously unreleased archive material, including "the sublime ambience of Diatribe, the sweetness of Molara's voice and the full of dubness of Zion Train and many,

many more. All strings to the Wibbly Wobbly bow are tweaked on this disc - in fact not just tweaked but

pilled off!" At least this is what the promo sheet says! I highly recommend searching out and listening to these releases (which I always do, but especially in this case, as we all need to broaden our musical horizons). Or as Melody Maker says in its review of Zion Train's "Passage to Indica" LP, "You've got more chance of seeing a hippo on the cover of Melody Maker than you have of finding a dance record without a 'dub mix' on the flip. It's getting silly. Especially since most of these mixes are as authentic as Wacko Jacko's snozz. If you want true dub, buy an old King Tubby or Lee Scratch Perry album. Or this."

I have written about PLANET DOG RECORDS many times now, enough (I hope)

that you should have become a fellow fan, enthused and enthralled at every new release as I am, needing only to be told that there is a new record out in order to gain motivation enough to find it. If this is not the case, then I give you one last chance, and it comes in the form of BANCO DE GAIA's first full length album, which is out now on Planet Dog. It contains new versions of tracks from the "Desert Wind" EP, plus a number of new tracks; it also contains some of the most glorious ethno trance grooves I have ever heard! Banco De Gaia have developed a style that is simply beautiful, heart-meltingly lovely and dubby music, equally suitable for dancefloors or chillfloors or cloudfloors. Highly recommended for cerebral massages of pan-cultural bliss, full of fluttering, soaring, singing sounds and voices, with many influences, most of them sounds form across the world. Many people have been making ethno-ish ambient-ish music for some time now, but I really think that Banco De Gaia are one of the best. PLANET EARTH RECORDINGS of Las Angeles have taken over the HARTHOUSE effort for America, and have released domestically the full length album "Lost In Spice" by SPICELAB, which is the same as the German import version with the addition of "The Spirit Of Fever" track from the previous single.

Spicelab is easily one of the best artists on Harthouse; Oliver Lieb is the man who has been

Utopian Rebirth

An Exploration of Explorative Forms of Dance Music by Robert Shea

tweak- ing an underground acid techno sound for years now, and he easily makes a good case for acid frenzy club music with the tracks on this CD. Most of the tracks are lengthy mindwarps of sonic modulations, frenzy percussions and warbly bass, perfect for those days when you are damn sick of feeling funky. Planet Earth is also releasing the new HARDFLOOR single "Into The Nature," and are actually doing it at the same time as Harthouse is releasing it in Europe! Brian Bumberry says that "Into The Nature" beams upfront electronic pulsations guaranteed to whip even the most sedate individuals into a screaming mess, and if I wasn't already feeling like a screaming mess, I couldn't agree more. Plenty of mixes to choose from, including two Richie Hawtin versions (both over ten minutes long), a Djax remix, and a DJ Tom and Norman remix. Well wicked, as Technohead would say!

EXIST DANCE is the best label in the world! They are gods, genius music makers from the world beyond, who know the key to brilliance and innovation and musical heaven and give it to us mere mortals with every record they put out. And they're such nice young men too. But seriously, readers, we must admit they seem this way on numerous occasions; they have also remained one of the few independent, autonomous music-maker-run labels that has stayed that way, not succumbing to bigger label come-ons at the first sign of the dollar sign. This I admire, and can appreciate the headaches involved in running a small label and producing the music it releases, and I thank them for continuing to Exist. Now that I have justified all the promos, I want to tell you about their latest project, which is their 12th, and contains remixed of great recent tracks. TRANQUILITY BASS is the name of the project, and they have developed as Exist Dance's mellower, more introspective act, responsible for some of their most lovely, stunning, and happy tracks. This record is actually called "Broadcast Standard Issue No.1", and contains the original version of "Canamilla" (which debuted on their first full length CD, "Transmitting From Heaven", and also the "California Dreaming" compilation), plus a totally funky remix. Also included are remixes of "They Came In Peace" (heavily tripped out in ambient walls of sound) and the "kin kin" remix of "Mya Yadana," the original version of which was on Astralwerk's first "Excursions In Ambience" compilation. "Broadcast Standard Issue No.2" just arrived in the post and it contains interpretations of the above tracks. I want you to realize that some really cool things are happening on these discs; some strangely funky, unique and non-conformist attitudes have become standard approach to intuitive expression.

One last mention of a label from Los Angeles (I never thought I would see the day that I would ever write about labels from L.A.), and that is MOONSHINE. They release a lot of stuff, most of it somewhat commercially funky and trendy (the Acid Jazz Test and DJ Stress compilations), and occasionally they release something totally cool and innovative, such as their new "United State of Ambience" compilation, which features contributions from HAWKE, YOUNG AMERICAN PRIMITIVE, DUBTRIBE and others, all doing more subdued interpretation of their normal sound. The result is a very good collection of interesting sounds, uneven in some parts, but on the whole definitely an excellent compilation of

West Coast artists and ambience. ASTRALWERKS continues to pummel us with new releases, especially compilation wise, and their latest one is "Barramundi: An Introduction To A Cooler World," which is a collection of ambient-ish tracks from the Belgian label Antler/Subway's ambient-ish label. Most of the artists on this release are from other schools of sound, including Jay Dee, Man-Delo (Weatherman, Front 242), Melt (Transformer 2), Joey Morton X-perience (Morton, Sherman, Bellucci, new beat geniuses), Karma De La Luna (The Arch), Rapino Brothers (worked on Take That, Heaven 17, Freaky Realistic, etc.), which gave me the mistaken impression that this was just another trendy "oh, let's do an ambient compilation" thing, which it is not. It's an interesting, creative and generally well-constructed collection of ambient interpretations, which does get a little derivative at times, but only in the way under-defined "ambient" music gets a little predictable.

For a taste of really ambient music, don't overlook Silent Record's second installment of their excellent "From Here To Tranquility" compilation series, which includes tracks by PELICAN DAUGHTERS, LEGION OF GREEN MEN, LOTUS, SINGLE CELL ORCHESTRA, CIRRUS MINOR, TYLERVISION (Exist Dance), ROBERT RICH, AIR (Pete Namlook) and others. Most of the tracks are way ambient, and require effort to fully appreciate their quality (which is the way with most quality artforms), while others are a little more upfront, such as Tylervision's "The Last Human" track, which goes a little over the ambient fence into the wacky yard in the universe next door! Silent has also just released a full length CD credited to JOHN LILLY and his "Earth Coincidence Control Office." John Lilly is a brain scientist, to sum it up, who has experimented with language through studying dolphins, and is submerged in the field of deprivation tanks, and other wild pursuits. On this CD, he has contributed concepts, words and his voice to the music of PBC, HEAVENLY MUSIC CORPORATION, and SPICE BARONS, who have contributed some pretty cool sounds for accompaniment. Also look out for "Sonic Alter" by MICHAEL MANTRA, (who's brain synchronization tapes I wrote about last fall), a full length CD that will really alter you mind, especially if you follow the recommended listening on headphones method.

GLOBAL COMMUNICATIONS are two guys from the West Country in England. They are also known as RELOAD and are considered in my mind to be two damn wacky characters. This idea is made much more viable by considering their remixed version of CHAPTERHOUSE's album, their version being called "Pentamorous Metamorphosis." I had heard a lot about this work, but have only now been exposed to it through a single on Dedicated Records, which features "Alpha Phase" and "Epsilon Phase," two tracks of mind-blowing trippy creativeness that really can't be properly described in words. Just trust me, it is amazing.

I think I just marked a personal record for speed in writing, thus my nagging need to apologize for its choppyness and unusual lack of style. Next month, I will concentrate on covering as many releases as possible, with some more thoughtful insights into the transmutating underground music scene as I see and hear it.

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NOW HEAR THIS!

dancehall vibes with Greg Vandy ...



Have you noticed that the influence of Jamaican music is mentioned quite frequently these days; in articles, interviews, and general discussion on the state (and roots) of modern music?

Dub is back in fashion and cited in ambient music circles; DJ Kool Herc is often referred to as the importer of "sound system culture," which spawned later American innovations that resulted in a hip hop nation; and the language of dancehall/reggae is constantly being adopted into a new context (Massive, Vibes, Mosh - as in "Mosh it up, mon"), which has transcended into "mosh pit").

We get bits and pieces of the Jamaican scene from fragmented notes on album jackets and CD liners where references are made to Jamaican styles and traditions without much acknowledgement and often when you're reading about something else entirely. Seldom are the fundamentals of the music laid out clearly in their Jamaican context, explaining what developments affected other forms of music.

It's a simple enough task and we here at XLR8R consider it our duty to set the record straight once and for all. And before the typical summer associations of sandy beaches, dreadlocks and weed distort what Jamaican music is really all about.

But it should not go unsaid that as much as Jamaican music has been influential, it too has been influenced - most notably by we cousins to the North. American music has always been enormously popular in Jamaica, and it can be heard in every phase of their music. Jazz is in Ska, the vocalization and choreographed dance steps of soul are in rock-steady and the great American radio disk-jockeys of the 50's and 60's are behind the inspiration for DJs to chat inna dance. It's been a two way street for years, although much debate can be generated on the exact source, or originator of a certain style, the healthy cross fertilization has been a vital and necessary component in the evolution of both styles of music.

The story of hip-hop has been well chronicled over the years, but "dancehall" is confusing to some and belittled by others who see it as a regression from the roots music of the 70's. In fact, it's really a continuation of musical traditions centering around the sound system and the technique of version: two concepts which can go a long way in the understanding of the "dancehall vibes."

THE SOUND SYSTEM: The traditional forum for Jamaican music since the 1950's, the sound system is the spawning ground for the entire Jamaican scene. Essentially, it's a mobile disco capable of setting up in any outdoor space (a yard) like a parking lot. A sound system is distinguished by their customary wall of speakers and booming bass bins and is operated by a crew consisting of a selector who chooses and spins the records, as well as an assortment of DJs who work the mic.

There's seldom a dull moment at a sound dance where entertainment value is placed at a high premium. Kingston sounds such as **STONE LOVE**, **BODY GUARD** and **METRO MEDIA** work

crowds that range in the several thousands (a massive) with trademark techniques like stopping and starting the record, hollerin' on the mic and general topical humor as intros to records.

A very fierce and competitive business, the sound systems thrive on exclusiveness. In other words, different sound systems are constantly trying to meet the taste of the people by offering what the competition can't. To stay fresher than the rest, a top sound system must present the latest records, offer "specials" (a customized recording of a popular artist endorsing that particular sound system) and provide a stage for the hottest live DJs. Those who can't soon fade away.

Early sound systems were the means for record dealers to expose their latest wares. Before Jamaican independence in 1962, which greatly reduced the quantity of American imports (and incidentally helped create an indigenous music known as "ska"), the sound systems played 'bluebeat', 'boogie-woogie', and southern R&B. As the Jamaican recording industry developed, records were soon tailored to fit the heads of the sound system, and spawned later inventions such as dub and/or version.

One can catch a sound most nights of the week in Kingston and their popularity with the mass of Jamaican society over the years is testament that if you're not down with the sound system scene, you're not down with reggae music.

VERSION: Just as the term applies, version is simply another recording of the same tune, or a remix (dub) of the original tune. All Jamaican 7" records have the word version on the flipside, which is simply an instrumental of the A-side. The basis for this stems from the unique requirements of the sound system.

Back in the day, sound operators encouraged early DJs like the Count Machoukie and King Sitt to introduce records and basically MC the dance in order to make the recorded experience more "live." As record producers sought to gain greater mileage out of the hot rhythms of the day, the advent of the B-side instrumental became a very functional and creative outlet for the DJ. Soon it became conventional to play the straight A-side vocal, then flip it over and chat some live lyrical wisdom over the B-side. The DJ style was born.

Then King Tubby began to bring his remixed recordings to the dancehall, complete with echo & reverb, dub was introduced. This further advanced version, and the role of the DJ from mere record announcer to full-scale entertainer and main attraction. Soon the studios were recording DJs over popular versions and vocalists like **UROY**, **DENNIS ALCAPONE**, and **BIG YOUTH** became rapping pioneers to the word.

Today, the tradition of the sound system and the art of version serves as the foundation of dancehall music. **SHABBA RANKS**, **BUJU BANTON** and the rest stand in direct line to the forefathers of the DJ style - which is a uniquely Jamaican style. They know this, Jamaicans know this, and you readers know it. It's time for the rest of the music community to get hip to the real score: that dancehall music is reggae music and as traditional as any roots style and that the influence of the Jamaican style can be traced to such developments as rap (as in vocal), the remix and in part to sampling. In my mind, **SALT N' PEPA**'s version of **LINDA LYNDALLS** "What a Man" is the same concept as the **UROY** version of **THE WAILERS** "Soul Rebel," just 20 years in difference.

So to the industrious, I say go forth and discover for yourself. Seek the recordings of the early DJs like **DENNIS ALCAPONE**'s "Forever Version" (Heartbeat), or **UROY**'s "Version Galore" (Virgin UK). For cassette tapes of the latest sound system events, contact **OUTERNATIONAL RECORDS** [206-884-2738]. Now, go hear it!

The **NEW RELEASES** have been hot and heavy as of late and should be coming to a dancehall near you (promoters: more reggae & dancehall nights!) The last few months have seen some excellent records by Jamaica's most popular names

(young & old) and keep my hopes alive for a bubblin' spring/summer season. Not jah sunshine and tye-dyes; I'm talking a hard dancehall beat in a dark sweaty club or dancehall. Can we get down?

Anyhow, you can expect to shuffle your feet to some releases we mentioned last issue which deserve extended attention for they are the year's best shit thus far. The "Far East" rhythm (also known originally as "Jah Shakey" and later as "Tune In") and "Hot Milk" are the latest flavor featuring versions from the two most successful Jamaican DJs: **SHABBA RANKS** "Respect" (Shang, 7") and **BUJU BANTON**'s "Murderer" (Penthouse, 7"). The two are old rhythms with a slow and deliberate tempo giving the dons maximum elbow room to work their rhymes and vocal techniques. To hear a DJ take command, get up and ride a rhythm like a jockey, is what dancehall is all about. These two get it going and the records should see possible remix treatment and a domestic 12" release. Look for 'em.

I'm still laughing along with **SNAGGA PUSS** and his cartoon persona. His new LP "Line Up All The Girls Den" (Hightone) is out and available domestically. Only thing is, how long can he stretch the joke? Also, **BOUNTY KILLER** continues to impress with some fine JA 7" releases. Check his "Statement" (Kingston 11, 7") track, and his many combination records he's been appearing on. Speaking of combinations, **BERES HAMMOND** and **GALAXY P** were teamed up to re-record "Sugar Yu Want" which is now "Loving Yu Want" (Star Trail, 7"), a very nice record and wicked chat by Galaxy P.

Remember **MICHIGAN** and **SMILEY**, the DJ duo of the early to mid 80's? Like many, they fell out of favor and were not heard from again. Well, now Michigan comes back with a new release called "Haffe Get A Lover" (Fitzmar, 7") over the "Queen of the Minstrel" rhythm. Nothing extraordinary, just good steady dancehall vibes from someone who's been there. Nuff respect Michigan. And finally, Heartbeat records has a couple of new offerings: "GARNETT SILK MEETS TONY REBEL INNA DANCEHALL CONFERENCE" is not worth the price of admission. Both have better material elsewhere. "Mojo Rock Steady" is a compilation that also falls a bit short, but may be worth picking up just to hear the great vocal intros that precede a few numbers. Heartbeat's original Master Series is an excellent reissue program, and I recommend most of their other releases, but not this one.

MURDER: I don't need to tell you that Kingston is a rough place. But the current rash of murders in the music community is more than cause for concern. First we learned of the death of **PAN-HEAD**, then another young DJ with much potential, **DIRTSMAN** was reported to be murdered, and now singer **MICKEY SIMPSON** was found stabbed to death in front of Roof International's record plant. Combine these with the past murders of **CARLTON BARRETT** and **PETER TOSH** and there seems to be no immunity against hideous crime for Jamaica's recording artists.

Now, on top of that, comes news of the critical condition of **TIGER**. A motorcycle mishap has left him in a vegetable state after an initial coma. The man who has just embarked on an American crossover with a Columbia record deal, and who is one of dancehall's most manic performers, will be sorely missed. Matter of fact, I still can't believe it. Tiger is such a dancehall original that no one even tried to imitate his unique style. Best wishes toward his health, but it seems as though we may not see one of Jamaica's brightest stars perform or record again.

On that sour note, keep the spirit and vibe alive. Till next issue, remember to buy music, hit the dancehall, and keep bubblin'.

HOT 10

SHABBA RANKS - Respect - (Shang) 7"
COCOA TEA - No Threat - (Digital B) 7"
GREGORY ISAACS - Easy - (Digital B) 7"
JOHNNIE OSBOURNE - Rock W/Me - (Digital B) 7"
BUJU BANTON - Murderer - (Penthouse) 7"
BERES HAMMOND - My Wish - (Penthouse) 7"
GALAXY P - Tickle Her Fancy - (Penthouse) 7"
SNAGGA PUSS & F. MCGREGOR - Carry Go Bring Come - (Anchor) 7"
BOUNTY KILLER & FRANKIE PAUL - The Real Score - (Champion) 7"
NOTABLES - Godfather SKA/Freak Shuffle - (Mossburg) 7"

NEW JAZZ GROOVES

by DJ Chillfreez

This is the season for change, and from most of the people in the music industry I run into these days all seem to have the same sentiment. That is, that the interest in new, alternative and diversified forms of dance music is an ever changing hungry beast: here today, then gone tomorrow. Well, I say, where does the interest stop when style and content is compromised or when excessive exposure and over-play kill the vibe? I like to think that it is a lot more simple. Good music always sticks around and not so good music just passes by, here today gone tomorrow. Alright with all of the philosophy out of the way, now we can get on to the biz at hand and talk about some of the new flavas you should be tasting.

England is on the front lines once again with a whole slew of funky new projects coming from some of the well known progressive jazz labels as well as some newcomers. The Talking Loud label leads the pack with a number of good additions. The long awaited "Listen" album from Urban Species is soon to drop with an incredible mixture of Rap, Raggamuffin, Folk Rock, Funk and Jazz. These strapping young lads are DJ Renegade, Mintos and Dr. Slim. Their first single "Listen" dropped several months back and was embraced with enthusiasm. The new single which precedes the album is a smooth and positive down tempo song titled "Spiritual Love" with some fat and juicy remixes from UK DJ and producer C.J. Mackintosh. Another great album to come from the Talking Loud label is a compilation titled "Multidirection" by Brownwood Workshop which was produced by the DJ/production team U.F.O. This record is a diverse collection of some of the funky new jazz fusion talents coming from the Japanese acid jazz scene. Most likely this compilation will appear in the States as an import release, so keep your eyes open. Also well worth seeking out is another Talking Loud release titled, "Talkin' Jazz: Themes From The Black Forest" which is an incredible collection of hard to find German jazz fusion gems from the late '60's and early to mid '70's, most of the selections originally appearing on the MPS Record label.

The ever popular Acid Jazz Records label is still in the mix. Some recent releases to look out for are the new **SNOWBOY** album which is heavy on the latin vibe, a sound which seems to be very popular in the British jazz club scene right now. The Emperor's New Clothes, have a new single hitting at the end of March which is the title cut off of the "Unsettled Life" album. Other recent Acid Jazz label releases include "The People Tree" LP from Mother Earth and a new single on the way from the Night Trains. Appearing on the London label is a new **SANDALS** single out titled "Feet." I would assume that a possible LP from this group is soon to come.

One of my personal new favorites to emerge from the UK jazz scene is a group on the Tongue & Groove label who call themselves **THE POWERED RHINO HORNS**. Their new EP titled "Blow Job" is a four cut master blaster of a 12", blending tight and innovative horn arrangement, classic sound, funk and jazz elements with progressive dance music production styles. This is one you can't miss!

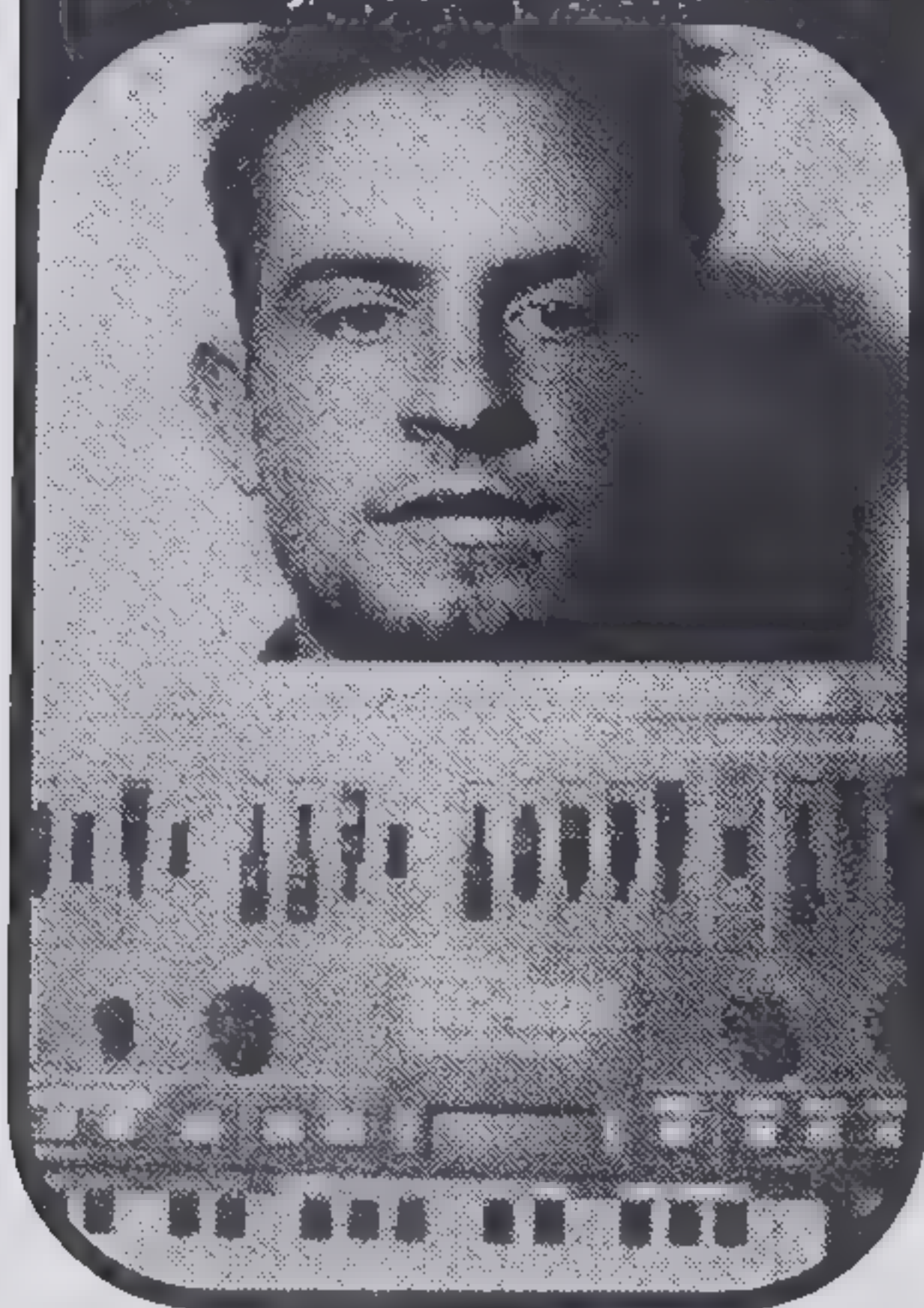
"The Ballistic Brothers Vs The Eccentric Afro's" Vol 2, on Black Sunshine Records, is another funky treat to recently hit the street. If you obtained Vol 1 the first time around you know the flava: old school hip hop beats mixed with instrumental jazz and rare groove elements overlaid in a creative fashion and made with the DJ mixer in mind. A dope remix of "Blacker" from Vol 1 is included in this two record pack with a real tasty version done by Marden Hill.

If you have not had the chance to sample the latest Outside album titled "Almost In" on the Dorado label, you have probably missed out on one of the flyest albums to come out at the end of '93. I feel this record hasn't played out its full course yet and defiantly deserves the attention and support of DJs who are currently programming this type of music, both here and abroad.

Anyone wishing to contact me or submit product for possible review and inclusion in this column should call XLR8R and leave all relevant details for correspondence. "Peace" DJ CHILLFREEZ (NYC)

ELECTRONIC SOUND CREATION

by Saul Stokes



My two favorite forms of creation are electronic music and science fiction novels. Science fiction for escape and electronic music for reality. Science fiction allows for pure flight into worlds and ideas that can totally make your problems disappear. Why give a rat's ass about your sucky job when there could be an alien force getting ready to destroy our entire cosmos just to burn as fuel to get them into the next cosmos? Electronic music, on the other hand, goes where science fiction can't go, everyday life (unless you're screwy in the head). Electronic music isn't futuristic, how can it be when most of the instruments used in acid, house and techno come from over 8 year old synthesizers and drum machines. It's as old as most modern day rock. Pioneers of this music explosion, which started over two decades ago, sat in front of huge, beautiful modular instruments which took hours to patch sounds. Artists such as Tomita and Jean Michelle

Electronic music isn't futuristic, how can it be when most of the instruments used in acid, house and techno come from over 8 year old synthesizers and drum machines. It's as old as most modern day rock.

Jarre, Kraftwerk (overblown), or Severed Heads' Tom Ellard, paved the way into the modern forms of electronic music we listen to today.

Original instruments were created to make sounds unheard of to the human ear, and that's why today's electronic instruments fail in my world. Major electronic music manufacturers try to recreate acoustical sounds and not only fail at that, they also fail at creating anything decent for musicians like us. So here we are trying to get old technology to do new shit while the space shuttle launches and pocket telephones ring.

Fender's Chroma Polaris came right before this onslaught of the rotten DX7 age. The Polaris, half analog and half digital, is so incredibly organic in its sound creation that I find it happily uncontrollable. It's harder to create a regular string sound than it is to program something enticing and perverse. This synth loves to tweak, and I love tweaking it. Unfortunately, I haven't been able to come across a manual, only articles from old

reviews and my own personal experiences with Polaris, some of which I will share with you now!

I'll briefly describe the Polaris' appearance. It's black and blue like my eye, with 20 sliders and a total of 59 little touch pads and 2 older spring loaded modulation levers (one of these on mine is broke, damnit!). A five octave keyboard supported by two black wood side panels, and no LCD of any kind. Most of the programming is executed through slider control and complex little red LED's which tell you where you're at and what your doing.

The back of this beast has a high and low outputs, in and out MIDI, SYNC in and outs, tape save so you can't save to disk, and the big momma Chroma interface which connects it to Fender's original Chroma synth (designed by ARP) whom I've unfortunately never had the chance to meet.

SOUND CREATION: The Polaris has 2 oscillators per sound. An oscillator produces

foot pedals or you have a couple to use with it.

Finally you can store your sounds in 132 user-programmable presents which is totally incredible for live set up. Many other functions take place in this section from MIDI info to diagnostic checks and tape save information.

The Polaris produces thick and very abstract sounds which can be sometimes hard to program. As with any synth, my advice would be to know what the controls of your instrument do to make programming easier and more fun. One way to learn this is to have a synthesizer dictionary handy. Keyboard magazine published a great glossary of electro definitions in July of 1984 so you might want to head down to your local library and photocopy yourself one. Also I failed to write about Polaris' built in sequencer because I find it obsolete.

If your thinking about buying a Polaris, I would definitely write to Fender Musical

instruments at: 1300 E. Valencia Dr., Fullerton, CA 92631 and purchase a manual. Without it it's like learning all those hacked programs you've got stuffed on your computer right now. Also, if the Polaris your looking at seems fudged up, open it up and make sure the inside has fresh double D size batteries. I'm not joking. Low batteries will make it seem broke and if the seller doesn't know this you might want to tell her or him that you'll buy it for 50 bucks and use it for scraps. A little XLR8R secret for you pocket wise scammers who don't mind ripping-off low IQ people. The street price for the Polaris is around \$200.00 but it's definitely worth up to \$300.00. Next month I am going to take a look at purchasing a good set of headphones for your small studio or DJ set up. Also if you want to get in touch with me for future articles, comments, questions or answers, leave your message at 206/591.9393, if you're long distance, I won't call you back because I'm transiently broke.



repeating waveforms that become sound. Each oscillator has two available waveforms that can be transposed up and down the keyboard range. Oscillator 1 has a cool ring modulator like on the Casio CZ-101, and oscillator 2 can sync up to 1 and also be detuned to create some really wild sounds. Each can be effected by either a sine or square sweep, or single filter. You can easily set your new friend up for automatic filter tweaking acid!

Two envelopes control both the filter and the volume. An envelope simply shapes the sound your creating by changing the contour

of the sound through time. The filter envelope covers your basic envelope pattern and can be set to modulate to how hard you strike the key (called touch sensitivity). This has a wonderful effect on the filter, creating a beautiful array of synthetic bliss. The volume envelope only controls how the finished sound will be heard. Do you want the sound to gradually come on and slowly release or do you want it sharp and fast, with a percussion feel? This is where you would answer these questions.

The assignable control section is the most useful section of the Polaris. 14 different commands allow you to control lots of useful features from bend lever range to vibrato delay. This is where you find sweet portamento (the glide button). Note that you can not access the glide without a foot pedal and to have this slip sliding effect in a sequence you have to hold the foot pedal down through the recording of the sequence. The original Polaris came with two footpedals designed to do many tricks so if you find a Polaris make sure it either has

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U-DISTRICT
4515 University Way NE
632-8886

CAPITOL HILL
215 Broadway
328-7451

Net

THE INTERNET AND HOUSE CULTURE EXPLORED

with Joseph Martin



The Internet: How to Get On

Okay — you're convinced that the Net is the best place to go for a constant stream of high-powered interactive information. You're sold on the concept of exchanging ideas in realtime with hundreds of people around the world. You're excited about becoming connected, beginning to function in the anarchic new global infosphere. Now there's only one problem: how the hell are you supposed to do it?

Well, don't worry. The Net is a very complex organism, and there are a lot of ways to get connected to it, but it's really not that difficult. You'll need some basic equipment — a computer of some type, of course; some communications software; and probably a modem.

Your computer can range from a shiny new massively parallel Connection Machine (the big black monoliths with the red blinking lights in the control room in "Jurassic Park") to a "dumb terminal" just capable of displaying and sending text, with no storage. The one will run you about ten million dollars; the other, somewhat less than \$10, if you buy it used. The type of computer you'll want depends mostly on your other com-

Low-level communications software isn't too much more than a direct line into your modem's command set, while high-level communications packages offer user-friendly interfaces and loads of helpful features.

puting needs. Unless you want a higher-level dedicated Net connection, don't worry too much about the type of computer you'll need. Just use the computer you have — or if you don't have one, buy the type of computer you need to do your other computing jobs. If you have no computing needs other than to access the Net, you could probably live with a dumb terminal. If all you want to do is word processing, you can live with a lower-end PC or Mac. If you want to do high-level graphics work, you'll need a very fast computer of some type. Computer prices are falling all the time, so you can get a lot of processing power and features for your money, but that's another column...

Once you have a computer, you'll need a modem to shuffle data in and out of it. "Modem" is an acronym for "MOdulator/DEModulator" — it takes binary data (you know, the ones and

zeros) from your computer, modulates them into sounds, sends those sounds over the fone line, and demodulates incoming sounds into binary data. The type of modem you need depends on the type of connectivity you will want, but most people make do with a normal computer modem running on a POTS (Plain Old Telephone Service) line. The price of a modem depends on its speed and its features. A generic modem running at 2400 baud (that's 2400 digital switches per second) will probably run you less than \$40, while a modem loaded with extra features such as fax capability, error control, and compression running at 14,400 baud will run up into \$200. Again, the speed of modem you need depends on what you want to do with it. I would strongly recommend at least a 9600 baud modem, just to avoid waiting for files and text to transfer.

Once you have a computer and a modem, you need some communications software. Communications software is the interface which allows your computer and modem to communicate with each other, and you to communicate with them. Low-level communications software isn't too much more than a direct line into your modem's command set, while high-level communications packages offer user-friendly interfaces

and loads of helpful features. Most modems come with a generic communication package of one type or another, and higher-level commercial packages are easy to find in software stores.

Now that you've assembled these things, you can start thinking about connecting to the Net itself. The Internet runs on "dedicated" fone lines — that is, telephone lines which are only used to transfer binary data in the form of packets over the Net. There are many different levels of dedicated connection, ranging in speed from 9600 baud to Very Fast Indeed, otherwise known as the Holy Shit That's Fast speed. Dedicated lines can be a superior form of access in terms of what you can accomplish, but they can also be somewhat difficult to work with. Some require considerable investments of hardware, software, and/or technical expertise, and many are quite

expensive. Although a 14,400 baud dedicated connection through some services is not too much more expensive than a telephone bill, a T1 line (a high-level connection running at the Holy Shit That's Fast speed) can cost upwards of \$2000 a month. Although you have access to a greater variety of multimedia options using a dedicated line — you can interface your computer with the Net directly — for the purpose of this article, we'll stick with Net access using a regular telephone line.

A dedicated line establishes your computer as an autonomous part of the Net proper, an independent site which can connect straight to any other site. Without a dedicated line, you'll have to gain your access by "dialing in" through a normal fone line and connecting to a site which does have a dedicated line, and exploring from there. However, most sites aren't just going to open up and let you dial in. In making a decision about what site to use, you have to consider what you need, what you can get, and what you are willing to pay.

Different sites provide different levels of access, and allow different tools for exploration. With full Net access, you are able to use many different tools to explore the highways and byways of the information traffic jam — telnet, ftp, gopher, World Wide Web, Usenet, and IRC, some of which were discussed in my last column. With this type of access, you can transfer files, search out information, connect to remote computers, and chat with people live online. Some sites offer access a step below this, allowing you to use only electronic mail and Usenet news. And some sites — such as a few major commercial services which shall go unnamed — allow only electronic mail, a somewhat shabby form of connection compared to the alternatives, while advertising "Internet Connection."

The easiest and cheapest way to get connected is through your school or work. If you are a college student, you're more or less set. Most schools have their own sites and computer systems. In fact, you may not even need a computer or a modem — you can just use on-campus clusters of computers. University of Washington students are especially lucky — interesting computer systems are as common as squirrels on the UW campus, which also boasts many shiny computer labs. Many businesses, too, are willing to give their employees Net access. If you're not sure whether your school or business has Net connectivity, **ASK SOMEONE**. If they say yes, **ASK FOR HELP GETTING AN ACCOUNT**. It's that easy. Many schools and businesses even offer dial-ins, which will allow you to use their systems from the comfort of your own home. For example, the University of Washington systems dialins are (206)685.7724 (for 2400 baud) and (206)685.7796 (for 9600 baud and above).

If you don't have an account through a school or business, but have friends that do, it might still be possible to get connected through the dubious process known as "sharing an account". All that this requires is a friend with access, and some decent persuasion skills. If you get really desperate, you might even consider sharing an account with someone who didn't originally intend to share it with you. The computer doesn't know who you are — it just wants a name and password. However, such things are very naughty, and the XLR8R College of Better Dub Dentistry in no way endorses such behavior.

If you can't gain access through your school or business, then you may have to turn to a commercial site. Commercial online services range from the very large and commercial indeed — CompuServe and the like — to the BBS next door. Many systems have some form of online connectivity, and if all you want to do is read news and send e-mail, you will probably be able to find a cheap account on a local BBS with mail and Usenet feeds. But if you want something more, such as the ability to use FTP and Telnet to transfer files and connect to computers, you'll have to pay for more. There are some large commercial services which offer decent Net access — Delphi is probably the best. If you want to avoid long-distance

charges, though, I would recommend a smaller commercial provider. A sampling of commercial providers with dialins in the 206 area code is in the sidebar. Some services charge by the month; others charge by the hour. What do you get when you log on to a Net provider? Generally, you will find yourself either in a menu system or in the Unix "shell", or "command line". From there, you are free to explore the range of services the system has to offer. You will also usually have a certain amount of disk space on which to store files — the amount varies from system to system, and you can usually rent extra space. Although some systems are pretty basic, others offer a wide variety of (somewhat) user-friendly tools to explore all of the different facets of the Net. Like everything else, it varies from place to place. XLR8R magazine recommends Eskimo North as a good, basic Net service — we have an account as xlr8r@eskimo.com.

The best way to explore the Net, though, is to **EXPLORE**. This article can give you an overview of what you need to get started, but the only real way to find things out is to sit down at your computer, turn on the modem, and start dialing numbers. So get out there, and start looking around — there's a whole world for you to discover.

SOME COMMERCIAL PROVIDERS OF INTERNET ACCESS IN THE 206 AREA CODE

name: Eskimo North
dialup: (206)367.3837 300-14.4k baud,
(206)362.6731 for 9600/14.4k,
(206)742.1150 World Blazer
local access: WA: Seattle, Everett
services: shell, ftp, telnet
fees: \$10/month or \$96/year
email: nanook@eskimo.com
voice: (206)367.7457

name: GLAIDS NET (Homosexual
Network)
dialup: (206).322.0621
services: BBS, Gopher, ftp, telnet
fees: \$10/month. Scholarships available.
Free 7 day trial. Visitors are welcome.
email: tomh@gluids.wa.com
voice: 206-323-7483
ftp more info: GLAIDS.wa.com

name: Halcyon
dialup: (206)382.6245 'new', 8N1
services: shell, telnet, ftp, bbs, irc,
gopher, hytelnet
fees: \$200/year, or \$60/quarter + \$10
start-up
email: info@halcyon.com
voice: (206)955.1050
ftp more info: halcyon.com:/pub/waf-
file/info

name: Netcom Online Communications
Services
dialup: (206)527.5992,
(415)328.9940, (415).985.5650
services: shell, ftp, telnet, irc, WAIS,
gopher, SLIP/PPP, ftp space, feeds, dns
fees: \$19.50/month + \$20.00 signup
email: info@netcom.com
voice: (408)554.8649, (800)501.8649
fax: (408)241.9145
ftp more info: ftp.netcom.com:/pub/net-
com/

name: Northwest Nexus Inc.
dialup: contact for numbers
services: UUCP, SLIP, PPP, feeds, dns
fees: \$10/month for first 10 hours +
\$3/hr; \$20 start-up
email: info@nwnexus.wa.com
voice: (206)455.3505
ftp more info: nwnexus.wa.com:/NWNEXUS.info.txt

Look for a complete list of mailing
addresses in next issue! (when we've got
more space!)

Continued from page 16 ...

off on his own direction, but Victor and myself discovered we were into the same kind of things around the time of the inception of Suburban. I was working with the singer Joi Cardwell and I'd recorded DOMATHING which was basically a track - we were hesitant to put out a song as the first release in order to grab DJ's attention. Victor came in and did a mix and that was how Suburban got started. That first release was just like a white label. Then Victor and myself went into the studio and recorded CLOUD 9 "Do You Want Me" and "I Know a Place" in the same session. "I Know a Place" ended up coming out as the SOUND OF ONE EP on One Records (Roger Sanchez' label) and I chose to release the CLOUD 9 record. The third Suburban release was Tribute, which again was myself and Victor. In other words we work together a lot artistically, but Victor is not a partner in Suburban or Northcott although many people have that impression.

Recently you have been licensing tracks from Centrestage Records from the UK, right?

It has been a matter of getting producers to come to me with great tracks to put out, and believe it or not I don't get that many. I just happened to like a lot of Andrew's (Doc Livingstone) stuff. He had sent me TOTAL ECLIPSE "Come Together" and I really loved Ronnie Canada's voice. I wanted to do a mix of

I'd like to do artist development and write material for other artists, but the music business is such a fucking rat-race that it's easier said than done. I have to make sure that every record that we release is quality and up to par.

it, and I asked Victor to do one as well. Between us we did a lot of mixes at different times, we basically have the same musical taste. I like the sound of the Centrestage stuff, garagey with a UK twist, something that I find very hard to do because I'm coming at it from a different musical upbringing. I was brought up on Philly International, Salsoul, the classic R&B stuff, so it's hard for me to find the right Euro flavor. Andrew obviously has that being raised in England. I was in England last November doing some promotional work for COLOURBLIND.

That has been a good project for you?

I've been surprised at how well Colourblind has done. The remixes just got released here as a white label with Maurice Joshua and Georgie Porgie mixes, as well as a new one from Victor and myself.

Yeah, the new mixes have a much purer US vibe to them compared to the original UK mixes.

The idea was to keep the interest in the record there. We're hoping that a major may pick it up.

What's your connection with ORE Records? (ORE is the UK label that Colourblind is on - Ed)

I've been involved with Tim Palmer for many years now. We've done a lot of licensing. CARLTON "Excite Me" was the first record I ever licensed to him, that was a Timmy Regisford and Yvonne Turner record. We also did the Musto and Bones album on Beggars Banquet. If you like, the Colourblind project is my contractual fulfillment of Musto and Bones.

With Europeans being more intune with the dance scene, are you focussing your efforts there?

Yeah. Dance music as a whole in the United States is not in good shape. I just want to make the kind of music that I like, that I think works, and it just happens to be going down well in England. What sucks here in the US is that people don't give a shit. There's just not enough money in it, it's purely financial. Majors cannot make money in dance singles, there's never really a major dance artist. There's so many great records coming out of England, good dance records that are also great songs, and they wind up on the pop charts. People are buying them. There isn't that flexibility in the US and it's very disheartening.

I was out West a while ago. You're definitely more open to new things, but I still think that as whole, dance music just isn't happening in the

States. If you're talking about people actually hearing and buying music on a bigger level there's really nothing. What has really broken through to the public other than C&C Music Factory? Perhaps Ce Ce Peniston or Fluke records like Gypsy Woman or Sagat. Those artists received a major commitment, it wasn't just a case of throwing a couple of 12 inches out there and seeing what happened! That's what the indie dance scene is about. You do what you can to get your records out there.

When I make records for Suburban I have to remind myself that I'm doing this for a club, that it has to be a certain kind of record. If it's a song it has to be hooky, melodic and have the right subject matter. Most dance records are basically tracks, groove records, they can't be poppy. For me it has become a Catch 22 situation.

Another thing affecting the dance market is technology. Everyone is able to make a record in their basement, which makes dance music very disposable. There's so much inferior product out there flooding the market.

What would be ideal for me is for Suburban to keep happening and be integral to what I think is important to club music. I'd like to do artist development and write material for other artists, but the music business is such a fucking rat-race that it's easier said than done. I have to make sure that every record that we release is quality and up to par. However I'd have to say that Suburban as

a label doesn't really get much support from New York DJs.

So what's up with the New York scene?

I'd say the height of the NYC nightlife right now is Wednesday's at the Sound Factory Bar. That's about it. Compared to the UK it's depressing. If you pick up a copy of Mixmag or whatever, there's loads of ads for club nights and DJs working. That doesn't happen here. The New York scene is absolutely hyped to be more than it really is. Don't get me wrong, I have a great time at the Sound Factory and Louie (Vega) is superb. Even though his roots are not really in house music but more in Latin freestyle music, he still plays great music. He's very knowledgeable and a real nice guy. But that is just one night and one place. The scene here really isn't what it used to be. There was a time when it seemed there were millions of places all over Manhattan.

When did the decline start?

A lot of things happened. The government started getting really tight on giving liquor licenses and zoning laws. The radio station thing didn't help. At one point there was no dance station at all in New York which was ridiculous. That lasted about a year or so until Hot 97 started up. They started playing the Miami sound, now they're playing old hip-hop. This is how bad it is: there is no fucking dance music on the radio in New York. It's nuts! There's nothing, what you get is maybe an hour or so of a mix show during the week on Hot 97. Then it's Saturday at twelve fucking midnight, that's it. I mean, come on! It really is sad.

You seem quite negative about the whole thing. Why do you still do it?

Because I love music. I love the art of putting things together and watching something be born. I still believe there is a bigger future out there for my music. I've been involved in this for a long time. I was doing mix shows almost ten years ago, around the start of Cutting Records and The Latin Rascals.

One of the problems with the dance music scene is that everyone gives you so much props, and then you're forgotten about, they're onto the next big thing. But if you're really into the music, you make do, you keep going.

What future plans do you have?

A second Colourblind single is in the works, even though we're having problems with the vocalist, Gina Roache, who was featured last time. It might be a different singer next time, although the albums' recorded material features

different vocalists. Colourblind is my project, basically contractually Musto and Bones without Bones! Obviously Frankie is not involved as we haven't worked together in years, we're in totally different musical worlds at this point.

I would love for Suburban to be distributed by a major, even just in the UK. Being with one label, somebody to supply our records. I mean that's what we do: we are a production company and we want to put out quality music. At Suburban we have a lot of things pending as far as artist development, even though the Colourblind project is my main focus at the moment. On a personal level I want to keep producing, remixing and writing. I definitely want to do more writing. I just haven't had the right avenues. For the longest time dance music didn't want songs, it wanted tracks. I mean even now for the most part people are still just playing tracks for god's sake!

I see a definite move towards songs though, and that is what is needed to create a long lasting scene.

Absolutely! Yet it's a shame: I mean take the Brand New Heavies. They're great. Catchy songs, great material, the production is awesome, it's dance friendly. They should be twice as big as they are!

What about remixing?

I think that it's amazing how many record companies keep on hiring the same remixers to

do the same job, over and over and over again. Quite a lot of what they do is great, but I'm constantly surprised at how much the UK eats up what some remixers are doing. I don't think a lot of that stuff gets much play here in New York. A lot of the mixes I've been hearing recently really don't sound like the kind of record I'd play at peak hour in my club. I know when I do a mix I try to do everything I can to make sure it can be played at a peak hour, you want to be the hot record of the evening. That's what appeals to me.

Unfortunately there's a lot of talented up-and-coming guys out there who just don't get a chance. Too much pressure is put on new guys, they don't get the chance to grow. I mean MURK is a great example: everyone said they were the best thing and so on and then after ten records the attention moved on to something else. Here's another example: Mood II Swing. Their Loni Clark mixes are a bomb here in New York. Everyone's "Mood II Swing, Mood II Swing. Mood II Swing". I thought "Rushing" (Loni Clark on Nervous) was a great record. "Critical" (Wall of Sound on Eightball) was a great record. But people want to hype them up, put all their trust into one thing. I mean give these guys a break, let them grow! I guess that I'm just not a hype person.

Do you have any optimism for dance music in this country?

Ultimately what is going to have to happen is that we're going to have to go back to songs, full-fledged songs and artists. The only things record companies put money into are things that they can sell. They want to sell an image, it's obvious what's going to make them money. They're not going to turn back and say "let's try dance music again now." For them it's over with.

There's always going to be an underground dance scene, people putting white labels out, releasing their own records. That's great, but what it does is that it clutters the market, and people don't know what to buy: you can only spend so much money. Obviously there's little radio market here so you end up with club DJs being the only ones buying the records, period! Out of the people who go to clubs, there'll be one or two dedicated people who are really into it who search out records, but half the time you don't know what the fucking record is because there's no vocal: they're playing a track! That's the state of dance music in America.

Continued from page 16 ...

make it due to a session. I was disappointed because I'd heard that people in the North of England really go off. Maybe next time.

How do you feel about the New York scene?

There have been better times in New York that's for sure. There's really only two clubs you can go to now, Sound Factory Bar and Sound Factory. Comparing it to times in the past it's not as good, but compared to some other places it's very good! There were times when there were ten or more clubs to go to so it's a shame that there's only two now, especially in a city of this size. But there again there's no other place where you can catch the music thriving as much as in New York. It's really constant, always there. The vibe seems to be really strong when it comes to club music.

How does that contrast with what you see elsewhere, say San Francisco?

The thing is when I go to other places, like San Francisco or Miami, there's a conference going on so I don't get a realistic view of the city. The last club I played at in San Francisco was excellent, if that's a good indication. That was "Lift" at DV8 and I had a great time there.

You've been working with a lot of different labels as well as under different names.

I weeded out a lot of the labels last year that I dealt with. I've been through bad experiences in terms of labels doing the wrong thing, there's a lot of labels I worked with last year that I won't continue to deal with. I'm really keeping it to a minimum now. Obviously Suburban is excellent, Bassline are good people, Doghouse from Dallas and Vibe in Miami are both good.

For the future I'd really like to get artists established and get songs that I've written done by established artists. I think Aretha Franklin would be great, though now C&C (Music Factory) have done it I don't know what the chances are!

Aretha has to be the tops. Teddy Pendergast blows me away. Remember Stephanie Mills or Alicia Myers? Great! As far as newer vocalists, I think Robin S has a good voice, even though the records have been overplayed. Toni Braxton sounds good, she's not doing dance music, but she's a great vocalist.

A distinctive voice is the thing. I mean Mariah (Carey) has a great voice but, like a lot of artists, she came from the dance scene and then abandoned it. People change for purely financial reasons: there's more money to be made in other things and it's ridiculous, it's not fair.

I think it's important to stick with where you come from one way or another. You can't put a price on the love of music.

A SELECTIVE SIMONELLI DISCOGRAPHY

ZAM - Africa Freedom - Playtime
Creative Force - It's So Good - Suburban
Cloud 9 - Do You Want Me - Suburban
Groove Committee - You Need Someone - Tribal America/Vinyl Solution
Groove Committee - I Wanna Hold You - Vinyl Solution
Ebony Soul - I Can Hardly Wait - Eightball
Sound of One - I Know a Place - One
Solution - Was That All It Was - Doghouse
NY's Finest - Do You Feel Me - Bassline
Sub-urban Soul - Domathing - Suburban
Groove Committee - I Want You To Know - Nu Groove
Subliminal Aura - Ease the Pressure - Fourth Floor
Solution - Feels So Right - ELegal
Roberta Gilliam - Take Me - Emotive
Critical Rhythm - It Could Not Happen - Nu Groove
Robert Owens/Nikita - Don't Start Something - Minimal
CEO/Princessa - What is the Criminal Element - Minimal
SK Project - Your Love is Taking Me Over - Maxi
Blind Truth - Why Can't We See - Minimal
Brooklyn Funk Essentials - We've Got to Come Together - Criminal
Brooklyn Funk Essentials - Change the Track - Criminal

REVIEWS

vinyl that will mine the quarry of your heart...

?

COMPILATIONS

Dub House Disco - The Third Guerilla UK via Tribal America US/CD

Anyone already familiar with the usual Guerilla sound will probably find few surprises here, as this is purely and simply a very solid compilation, third in the series from the originator of the UK progressive house sound. Although that term in itself has been used ad-nauseam to define hard looped banging and peculiarly British sounding house records over the last couple of years, some of the work contained on this CD really does warrant being defined as progressive: barriers are pushed and forms fused in a seamless fashion. Label boss Dick O'Dell certainly has an



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for what works well.

Dubbed out tracks, complete with reverberating percussive stabs, backwards effects, heavily filtered synth loops and haunting vocal samples are par for the course on a lot of Guerilla records and that particular style is well represented here by several cuts. My favorites: the propulsive SPOOKY "Little Bullet", LEMON SOL's "Aquamarine", a spare bouncy groove with detailed percussion effects and jittery claps and rimshots, and the beautiful and haunting "Blue Beyond Belief" from SUPEREAL, a journey into wave-like swells of strings and haunting choral refrains transformed into a pulsating mass of dubby bliss. These are just a few of the quality cuts all serving as a great sampler of the label's output for someone looking for new music to delve into.

However there are two real standouts here. There's the marvelous In Dub mix of CODE MD "Higher", a slow swaying trip through Gregorian chant, muffled utterances and spacey multi-layered echoes, all anchored to a tough groove and bassline: very On-U Sound System. MATTER "Underground" is just that: a spare bass groove topped with a superbly soulful vocal refrain and rifting organ. This is simply an intelligent modern version of the Curtis Mayfield classic, complete with live horn arrangement, muted trumpet solo and a peculiar reggae-meets-garage sensibility. Strange and wonderful. Also included is the now classic SPOOKY and BILLY RAE MARTIN "Persuasion" in its original full vocal version. Essential purchase for the avid house head and highly recommended listening for anyone looking to expand their musical horizons. AR

Inside: Volume 3 Step2/UK/ILP

British soul has had a history of making brief but substantial waves over here ever since Heatwave broke out in the mid '70s. In the '80s, groups like Junior, Imagination, Loose Ends, Lisa

Stansfield and Soul II Soul took both radio and clubs by storm at one time or another. American R&B has in turn appropriated elements of these groups (most enduring the loping Soul II Soul beat from 1989's "Keep On Moving") for their own interpretation. Not until recently have I had a chance to hear such successful adaptations by UK artists of the US R&B sound of the late '80s and '90s as the ones that appear on Inside's compilations. Volume 3 is no exception, providing four sides, 14 songs worth of British street soul bliss with intriguing nods to everyone from Keith Sweat (Everis' "I Like The Way") to Tyler Collins (Zushii's "There Ain't Enough Love") Even Fyza's "You Belong To Me" could easily be an out-take from the Janet Jackson/SWV catalog.

Index & Mandissa actually sample Bel Biv DeVoe's "Poison" on their brilliantly paced "Got To Get It". Other standout tracks include D-Swing's Courtney Pine-tinged "Fever", FM Inc.'s "Moving In The Right Direction", Robyn's incredibly controlled vocal on "Searching" and Charlene Smith's housey (for 112bpm) "Learned My Lesson".

A domestic release could really open some ears over here. ML

United State of Ambience Moonshine/US/CD

"An ambience is defined as an atmosphere, or a surrounding influence: a tint. My intention is to produce original pieces ostensibly (but not exclusively) for particular times and situations with a view to building up a small but versatile catalogue of environmental music suited to a wide variety of moods and atmospheres."

-Brian Eno, liner notes

"Ambient 1: Music for Airports", 1978

"Ambient music is the sound of unification, a gathering of the tribes. This collection reaches back to the ancient tribes that once wandered our planet. Blending the future with the past, the tracks created for this compilation explore the sound of the '90s modern primitive. Layering electronic music and indigenous tonal color, the US artists represented here have created a harmonizing force between themselves and our planet."

-Todd C. Roberts, liner notes
"United State of Ambience", 1994

Whatever. This album is rather good. It's filled to the brim with mellow funky house dotted with real world samples. However, it's unfortunate that this compilation is the epitome of marketing misrepresentation. The first definition I quoted is the basis on which most ambient music is made. The second definition is a load of wispy e-soaked bullshit which takes advantage of this year's buzzwords for profit. True, the Eno notes use the term "environmental music." However, to interpret this as nature is a rather narrow view. An



environment does not have to be outdoors and rainy, in some far-off corner of the world. An environment is a surrounding. The room in which I write is an environment. It's not raining in here. There are no furry creatures, funky beats, or chanting pygmies in this environment. Get the picture? An airport, a shopping mall, a city street, a broom closet, and a jail cell are all environments as well, and this is what Eno means by "environmental music." If Moonshine is really committed to ambient music, why don't they release ambient music that is actually so? I would prefer that this compilation be sold as it is, as tribal or ethnic house. I'd rather not see more people get the wrong idea about what ambient music is. If you are seriously interested in ambient music, pass this compilation by and pick up something that is true to its name. MC

(and just to prove how unbiased we really are at XLR8R Towers, here's another opinion....)

United State of Ambience Moonshine/US/CD

This compilation seems to be heavily influenced by the house movement, by that I mean it's fairly upbeat. RHYTHM METHOD's "Goa" is upbeat ambient house, ELECTRIC SKYCHURCH has a nice flowing feel and develops into ambient-tribal-house. GRAIN's "Ocean" very electronic and experimental. LUNA SOL provides definitive ambient, while DUBTRIBE and HAWKE provide very nice ambient dub. LEAGUE OF NATIONS brings out world music feelings and ELEMENTS OF AMBIENCE display dark tones, lots of bass, rather engaging hiphop beats and a relatively sparse and enjoyable flute. This compilation is clearly house and trance artists doing the ambient thang. It is sometimes effective and groovy, sometimes not. It is however very much worth purchasing. EEG



Robert Fripp/Brian Eno The Essential Fripp and Eno Caroline/US/CD

It's refreshing that in this time when record companies are repackaging ethnic and atmospheric house as "ambient music" Caroline Records provide an appropriate reality check. This 8 track CD covers four Fripp/Eno collaborations from the mid-70s as well as four mixes of "Healthy Colours", apparently a 1994 track. "The Heavenly Music Corporation" and "Swastika Girls" are excellent 20 minute droning compositions. "Wind on Water" and "Evening Star" are shorter and more soothing and melodic, more along the lines of "Music for Airports". The new tracks are a disappointment however. They sound more like demos or simple sketches than finished works, and the four mixes are essentially similar and thus superfluous. I would have preferred to have more older quality works on this CD than four mixes of the same rather

tedious song. Despite its faults, The Essential Fripp and Eno is still a wonderful collection of serious yet enjoyable work. MC

The Aphex Twin Selected Ambient Works Vol. 2 Sire/US/CD

This second volume of Selected Ambient Works contains 24 tracks of Richard James' most minimal work yet. Gone are the squelchy noises and thunderous beats. Voices of children, soft strings and sine waves make up this collection, which represents the development of James as composer rather than programmer. This work shows that electronic music can still retain complexity and emotion in a world of derivative records and sampling wars. MC



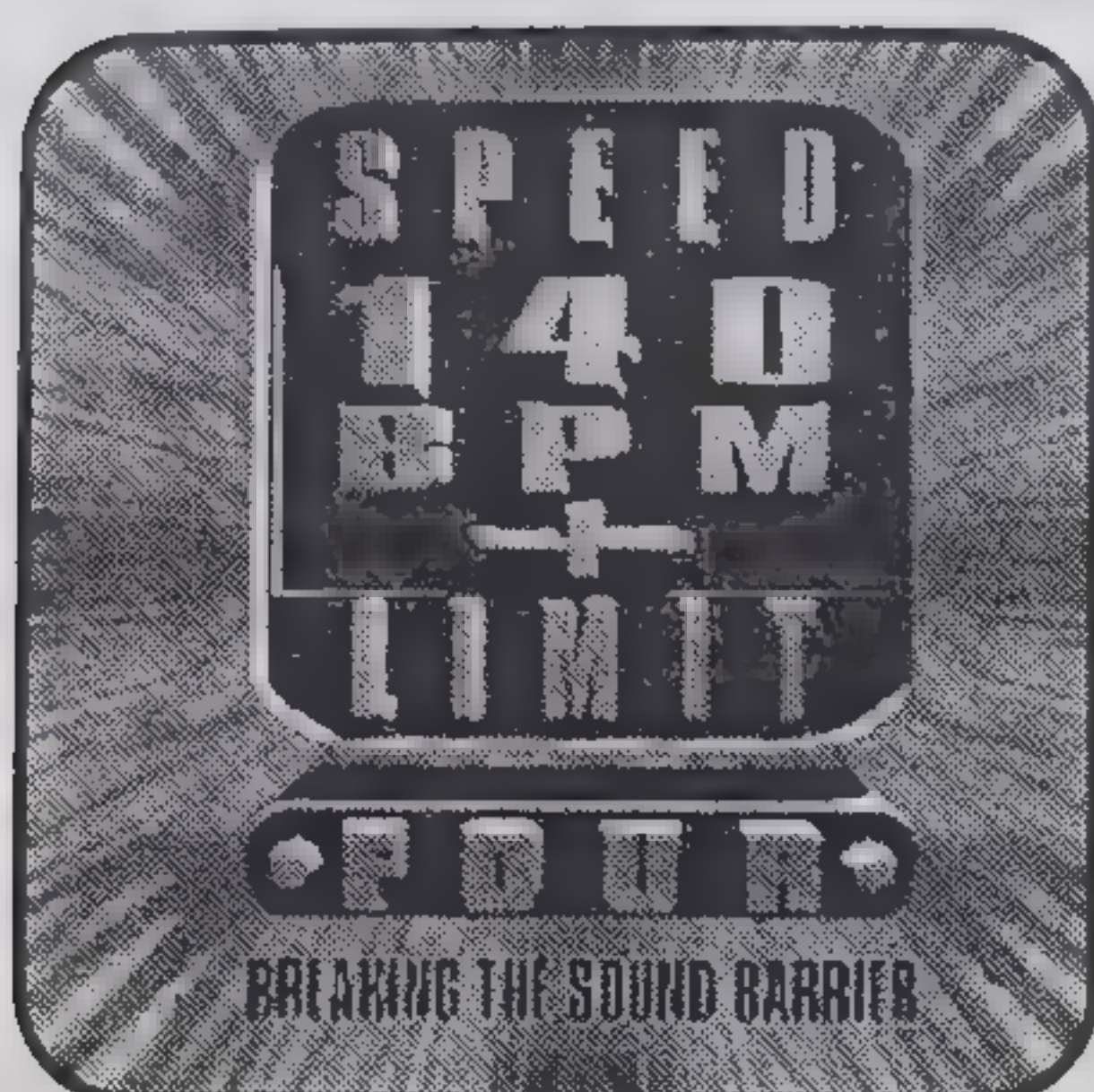
Plug In and Turn On Instinct/US/CD

This double CD set from the Instinct stable of electronic music artists is divided into two discs, trance and ambient. Although the selection of tracks leaves the division somewhat contrived, Instinct have managed to assemble a diverse selection of good music with fewer crappy cuts than one would expect from a double CD compilation from one label. Most of the Instinct artists have at least one track on each CD, but for the most part this works out to be a good thing as it gives each artist a chance to showcase different sides of their music. Some of the tracks are particular standouts. On the ambient disc, Drum Club's "Furry Meadows" and Cabaret Voltaire's "Low Cool" are both mindbending. On the trance disc the Drum Club again are winners. A good introduction to the interesting sounds out under the Instinct logo. JM

Ethnotechno TVT/US/CD

When I first picked up this compilation I was a little bit suspicious that it would be little more than generic dance music with a few ethnic vocal samples tossed in, with no real understanding of the culture and music of the people who created them. I wondered if ethnic techno was anything more than a buzzword for a musical fad that exploited any indigenous ethnic group that was ever exposed to a DAT in the search for more sonic novelty: sort of an earthy 90's version of disco exploitation songs. Although this compilation contains some tracks which trigger bad Deep Forest flashbacks, for the most part the tracks are thoughtful, intelligent and respectful. "Ethno" for this CD at least seems to mean music influenced by traditional music outside the continuums of Western music and the various dance music genres, not just tracks with indiscriminate samples of chanting and so on. Some even go without "tribal" vocals or instruments in favor of complex percussion and atmospheric electronics.

Some particular winners are "Algiers" by Jonah, a dark intense track driven by traditional Moroccan horns (called ghaitas) and a looped vocal/percussion sample, and the UTU track "N428", which is an experiment in open spaces. This compilation gives some shining examples of what techno inspired by traditional music can be like. JM



Speed Limit 140 BPM+ Vol. Four
Breaking the Sound Barrier
Moonshine/US/CD

Hardcore, you know the score! When your in the mood for something fast SPEED 140+ easily delivers with what has to be one of this year's finest collection of London's hardcore breakbeat. My instant fave being "31 Seconds" by ORIGIN UNKNOWN. This track moves wickedly in and out of a 156 tempo swirled into a soft, uplifting melody that's untypical and sweet. BONNY AND HIGHLANDER'S "Summer Breeze" has London written all over it with an excellent groove, soft piano and great soulful singing (Is that by chance, Bonny?). I can't stop without mentioning "Bang the Drum" by TAYLA & LTJ BUCKEM. The fastest track on this CD (161 BPM) with a sort of worlocky sample over trancy synth and a tough beat. Every song on this CD has something unique to offer. I like this CD so much because all the tracks are good, so you don't have to sit there and skip around. You can put it on and leave it on. SS

HOUSE AND TECHNO

Interaction featuring Michelle Weeks
Show 'Em How We Do It
Class X/US/12

Celebratory uplifting song showcasing the vocal talents of Michelle Weeks in four contrasting mixes. "Old Skool 12" is a muted Wurlitzer piano riffed, retro New York garage record with a stonking bassline and a great live feel horn arrangement. What makes this one work for me however, is the superb string melody and the way in which this works with and against the vocal. An older vibe with the sensibilities of a post-house club record. "Disco 7" is a wah-guitar and two step bassline groove which again shows off Michelle's voice and another old school string arrangement. Yowsah! The flip has two modern style NY club mixes one a vocal, the other a dub. Four-on-the-floor kick, shuffling hihats, rattling tambourine and percussive filtered synth lines are all here working in fine stylee. Hands in the air please. AR

Jazz-n-Groove
Freedom
Suburban/US/12

The underground steamroller continues with another 12-inch from Roy Grant and Brian Tappert aka Jazz-n-Groove. It should come as no surprise that this is just as uplifting as their first Suburban release "Keep Givin' Me Love". "Freedom" comes in four mixes, the Club Mix featuring a stellar old style vocal performance from Mystery Marquis. Pumping low end, the trademark shuffle and sparse stabs and arrangement add up to a top peak hour record. Jazzy Groove Dub is a classic striding dub with beautiful vocal sample treatment, funky keyboard and vocal stabs building throughout and high arching string lines. Also includes an Instrumental mix and a useful Accapella complete with finger snaps. Keep on groovin' on. AR

Smith & Mighty
Remember Me/Come Fly Away
3 Stripe/UK/12

The original strippdown geniuses are back with their first single in ages. Given their past reputation for outstanding cover versions ("Anyone", "Wishing On A Star", "The Look Of Love" among others), the duo take on Ashford & Simpson's "Remember Me," best popularized in the early 70's by Miss Diana Ross herself. Vocalist Marilyn McFarlane's delivery recalls The Boss in several areas throughout the three garagey 127bpm Frankie Foncett mixes, whose sound ranges from the pop-sensible Master Vocal Mix to the almost Robin S-que House of Foncett/Underground Ride Dub.

"Come Fly Away" is a dubby, 84/167 breakbeat masterpiece in two versions, utilizing a Lalah Hathaway vocal snippet which creates that darkly soulful mood Smith & Mighty work so well. Glad you're back fellas. ML

Sextravaganza
The Return of Sextravaganza EP
Tribal America/US/12

Frederic Jorio returns with another slab of intelligently produced house. This time it's five cuts all of varying flavors. "(All I Want is) Sex" certainly doesn't mince words, throwing down a dirty sax riffin' NY vibe. "Electric Jungle" is an unusual tribal tinged track with thoughtful arrangement, timbral combinations such as metallic and wooden percussion sounds juxtaposed with wobbly filtered synth noises and an unstoppable propulsive groove. Nice. "Theme from Sextravaganza" is a melancholy tasting house cut with a melodic bass riff and nagging vocal samples. This one breaks down into a washy string and vocal refrain amid wild oscillator sweeps with no bass, only emphasizing the bass melody on it's inevitable return. Clever stuff. "Sextra Break (Deep in Sodom)" is a melange of sample cut ups and a driving kick and bass. "Montobi's Raindance" again shows off Jorio's considerable skills in arrangement and clever use of sound combinations. The music here is contained not only in within the beats but in the details and intricacies between. As we are coming to expect from both Jorio and Tribal, a solid house release. AR

Paul Simpson presents
Rhythm Seduction
Love Dance EP
Total Control/US/12

Three track EP of contrasting feels, deep and moody as displayed on the two mixes of "Musical Orgasm (That's What I Want)", a smooth journey through the sexual impulses of deep house, and the pumping hi-energy of "Get Up and Dance", a looped-out old style sample track. It is the fabulous "Shelter Vibes" which is the standout cut for me however. Deep throbbing two note bassline, swinging cymbals, muted piano and a nagging vocal sample melt together building layer upon layer of pulsing hypnotic trance groove and not a cheap spacey technoid noise in earshot. My oh my. AR



Spicelab
Lost in Spice
Hart House America via Planet Earth/US/CD

Although this CD by German trance legend Oliver Lieb contains only five tracks, it's hard to call it an EP. "Multi-part epic" might be a better

Continued on page 26 ...

KLAUS SCHULZE

11.93

the essential

Founding member of Tangerine Dream and legendary force in the ambient-electronic movement, The Essential is a double CD retrospective, compiled and remastered by Schulze himself. Find out why Europe is calling Schulze 'the Father of Trance'. 21 years in 141 minutes.

Carol 1896

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Continued from page 25 ...

term. Most of the cuts top fifteen minutes, but don't look at the track lengths and expect ambience. The tracks are complex, shifting soundscapes which blend elements of trance, techno and acid into long compositions. Lieb seems to be moving from pure trance into a more diverse, experimental synthesis of different forms of electronic music. Although the sound at times can get a little generic, which is regrettable considering the long list of expensive equipment on the back cover, Lieb manages to create a highly listenable blend of high-energy music. He even pulls in an old-style breakbeat on the final cut "The Last Supernova". My only question: is it me or does the sample on "The Spirit of Fever" sound more like "The Spirit of BEER"? JM



AFX

Analogue Bubblebath
TVT/US/CD

This CD is just a straight re-release of the Analogue Bubblebath EP, originally on Mighty Force records. Analogue Bubblebath is a brilliant soothing track and the rest is standard Richard James squelchery. This release is useful to those new to Aphex Twin, and is an interesting complement to the US release of Selected Ambient Works 2 (and the imminent re-release of the first volume), but to those already familiar with Richard James' body of work, this disc is rather superfluous. Most of the tracks can be found on either the R&S Digeridoo EP or issue four of Volume, a UK quarterly book and CD set. The tracks unavailable elsewhere are really not worth having at all unless you're an Aphex completist. Poor you. MC

Full Moon Scientist
Old Man River's Crying
Hard Hands/UK/12

Hard Hands, the label that gave you the monumental Leftfield and Lydon collaboration, diverge from their traditional sound and provide us with Full Moon Scientist. A platter of thick, dub heavy grooves more aptly suited for the chill lounge than the dance floor. The A side is abundant with rich dub basslines and keyboard noodling and a second half comprised of atmospheric and sparse keyboards. Two tracks on the B side. First up is an intense tribal jam with lots of percussion and a slightly eerie feel. Despite the complexity of the rhythms and the energetic feel, this one doesn't seem to have any distinct direction and ends just when it might be finding one. The second track is my favorite one on the disc. Similar to the mix on the other side, this one is a little more laid back and groovy. Once again, that dubline dominates, with some different samples. A pretty good record, but it doesn't really stand out from others of the genre. DV

Mijangos EP #3
AC&S/US/12

Third in an impressive series of self released records from Chula Vista, California based producer Andres Mijangos. All four tracks here are mature house cuts with an emphasis on driving bass driven grooves. The melodic "Kito Vibe" features a cute child's voice sample making this cut very distinctive and memorable. "555" is again very melodic with a smart piano riff and airy feel. "Lost in Hope" is a sparse tribal groove with floating organ lines and the now unmistakable male vocal cry sample used on Hardkiss' "Raincry". The EP closes with the wooden percussion flavor of "La Boa", a well crafted minimal groove. Overall a nice platter of creative house vibes. Well underground! Box it. AR

Orbital

Peel Session
Internal/UK/12

The legendary Orbital team up with the legendary John Peel radio program and the end result is a stunning four tracker of intense trancey grooves. On the first side is another remix of "Lush". Already owning five versions of this I wondered if I really needed another one. Shortly after the needle dropped the answer was a resounding "yes!" Quite different from the original, this is now my favorite version of an already classic piece. The second cut is "Walk About", a prime example of the current incarnation of acid house. Delicious. The flip has two tracks entitled "Semi Detached" and of course "Attached". Both a little bit too mellow for the dance floor, the first is a beautifully moody piece with ethereal keyboards and nice spacey sound effects. The latter consists of mellow percussion and happy droning noises. A smooth piece of plastic. DV

Junior Vasquez

Get Your Hands Off My Man
Tribal America/US/12

More hard Sound Factory style grooves from the master. Following closely in the footsteps of the slamming "X", which has been sweating up dancefloors everywhere, Junior replies with a journey into dubbed out, guitar stabbed madness. The twelve minute standard Sound Factory mix just builds and builds....and builds. This one just keeps on going! Inventive processing and manipulation of the many component elements provide fresh interest for the ear and, like "X", this is complex detailed music that unfolds gradually. Three other mixes here pretty much maintain the vibe in sparser arrangements with emphasis on the low end in the obvious "Bass Dub" and spacey effects in "The Big Dub" and "Dubstramental". Top one, essential energy. AR

Sandals
Feet

Open Toe/UK/12

Issued as two separate records and chock full of remixes, Sandals have dished forward another deep one. We'll start with the Slam mixes. "Night Slam" starts with some low frequency droning and builds slowly adding some deep sound effects. Nice. "Lonewolf Mix" is almost completely different than the previous, slower and more mellow with nice flutes and sparse whispered vocals. Harder to dance to, but a good track. The "Day Slam" mix is a reverb laden dub mix, not bad, but a little too sparse. The second disc contains two mixes by the Dust Brothers. Chunky, funky beats, thick bass lines and spacey sounds with some distorted vocals. The first mix is quite good, but my favorite is the "Beatapella" mix, deep and trippy. The bomb! The "Takatoe Dub" is yet another quality mix. Metallic percussion and simple piano make this one quite useable. The "Original Version" is similar to the Takatoe Dub, with the addition of some good sax and some clumsy sounding vocals. All said and done, these are two solid records definitely worth checking out. DV

Colourblind

Nothing Better- Remixes

White Label via Northcott/US/12

Essential set of remixes of one of last years top vocal records. Included here are the original Musto mix, a typically shuffling Simonelli reworking, and two Chicago style mixes by Vibe Music's Georgie Porgie and Maurice Joshua, who supply subtle vocal cut-up versions of the original whilst keeping the qualities that made this a great record in the first place. That's remixing for yer! AR

Yothu Yindi
Timeless Land
Mushroom/UK/12

Two remixes by those music monsters Leftfield. This is traditional Leftfield style with droning acidic bits and a digeridoo - I love those things- some decent vocals and great chanting provided by those Yothu Yindi fellas. The B side is a dub mix with a deep bassline, lots of hard percussion, acid and more beautiful tootling on that digeridoo. A little bit fast for my taste but slowed down it becomes a quite useable cut. Decidedly different from Yothu Yindi's last album, this tune manages

to effectively combine the ancient sounds of the Aboriginal culture and the modern sounds of the house culture into one chewy record. DV

MooGroove EP
Mo Rhythm/US/12

Imagine my delight when presented with a white labelled EP from a new (to me) Miami label, that turns out to be chock full of sparse slamming house grooves. Right up my street! Produced by Kenji Eto, this whole EP really does have a cool swinging vibe, maintained with a very old school Chicago bass sound on all the tracks, reminiscent in feel and sound of the early DJ International records. "Groover" is a well-titled catchy vibe stabbed track that showcases exactly that. Listen to the swing feel achieved by the simple syncopation of bass against hihat. The best things are always simple. "MooGroove" is pure tribal shuffle with floaty female vocal samples and percussive "be-bop" male vocal and finger snaps. Echoed frog croaks feature prominently in the opening to "Female", slower funky house with fiddly percussive work and a gorgeous haunting vocal line. "I'm Real" is a pulsing slab of monotone bass-driven groove with cheeky vocal samples and melodic brass synth stabs and melodic squarewave lines. Overall a top notch house record well worth searching out. Failing that contact Hot Productions, 7360 SW 48th St, Miami, FL 33155. AR

Saundra Williams

I Want It, I Need It (Real Love)

Bold! Soul/US/12

Initially released on screaming pink vinyl, this is a top garage cut in three mixes, two of which are fine work by Marc Kinchen. Also included here is the Garvin Bros Original Edit which, although soulful enough, seems to have been edited and EQ'd for radio: need I say more? However it's for the MK mixes that you'll buy this one! The MK Vocal is a traditional styled mix which showcases Saundra's wonderful voice. This is an organ driven arrangement with little fuss, just simple ideas well presented. The MK touch is probably best heard in the little looped voice fragment which appears here and there, a natural tangent to the live vocal. If relatively restrained on the vocal, Mr Kinchen goes to town on the MK Dub, which is one of his best to date. A flabby discoesque kick and hi-hat loop lead into trademark MK voice treatments over a popping hollow bass sound and percussive highlights. Throw in THAT sax sound and you've got a grinding groove sure to liven up any floor. Four thumbs up for MK! AR

Cloud Innovator

Can You Believe

Real-Time Records/US/12

This is, from what we can tell, the first release from California's Cloud Innovator. A single with three different mixes, this record is a fine piece of work. The A-Side Epic mix is by far the fullest of the mixes, with several massive break-downs and elements of break beat, tribal drums and even a disco riff. The whole track grooves along held together by spacey cloud-like melodies and an uplifting vocal. Excellent early-morning music.

The Constant Pulse mix on the B-Side is a great trancey-housey groove at a higher tempo. Nice filtered analog synths and a driving rhythm give this mix a nearly-British progressive sound. The Black Jesus mix has a tribal, dubbed-out feel to it, not unlike the previous mix but with more of a breakdown and a bit more on the mellow side. Suitable for a variety of listeners. Real-Time 6916 Lodestone Ct., Alexandria, VA 22306. AS

The Mephisto Odyssey

Dream of the Black Dahlia EP

Orpheus Productions/US/12

So, did Christian death rockers make this record or what? This piece of wax has been the recipient of more hype surrounding its origins and its quirky sounding tunes than anything that has been out for months. The truth, I have heard, is that a number of Bay Area producers were gathered together to give the Mephisto clan a helping hand. The tunes on here are hot, despite rumors of the EP's origin. The rather unique, live-ish sound of this jazzy-housey record is obtained by sampling live percussion and upright bass. This, coupled with a few unorthodox production techniques make for a very solid record. Orpheus 450 Taraval #285, San Francisco CA 94116 (510) 522-1980. AS

The Spiritual Experience

In the Presence of Angels/Stretch my Hand
Tribal America/US/12

Following in the footsteps of their last release LIBERTY CITY, Rodriguez and Craden have come up with an altogether deeper release. Did I say DEEEEEEP! Some of this stuff is practically underwater! I love it. Two tracks are provided in four mixes. "Messenger of God" is the mix that stands out for me. Beautiful low end, sweeping almost ethnic vocal cries and intricate synth work blend together for an altogether religious experience! Top stuff. The other mix of "Presence of Angels" is the "Tribal Love" mix, which as the title suggests, is a minimal tribal edged groove retaining the wonderful vocal sounds placing then in a compelling rhythmic framework. "Stretch My Hand" is a more straightforward, but very solid, house cut, in two mixes, with cool textural backdrop sounds and a repetitive vocal refrain which enters your consciousness and stays there. Great EP, worth a place in your box if only for the "Messenger of God" mix which deserves to be played lots. Yes please. AR

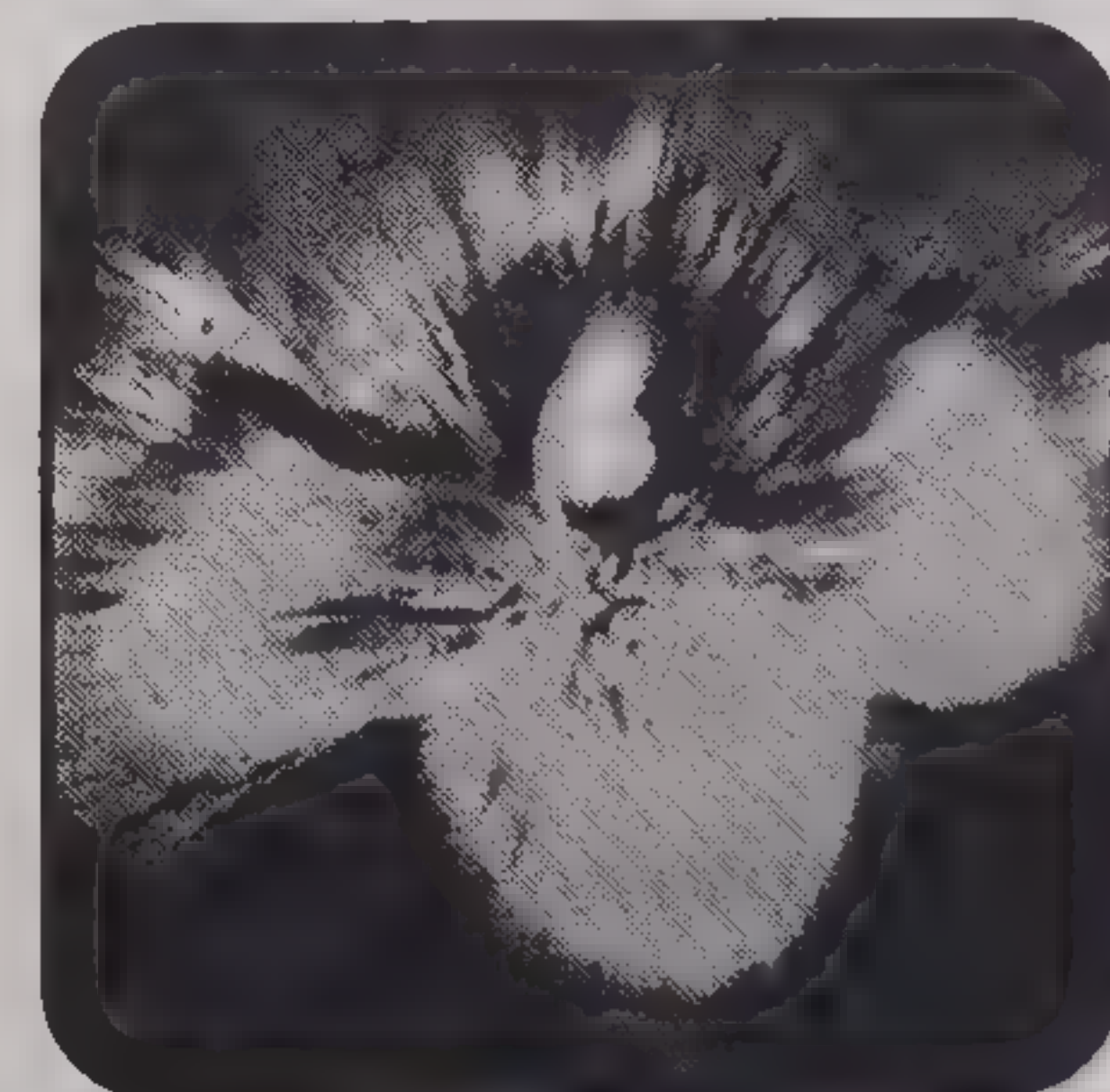
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Solitaire

Ritual Ground

Silent/US/CD

Another example of fine German quality, as influenced by Steve Roach (though the inner sleeve doesn't mention if it's THE Steve Roach). All seven tracks on this disc convey a feeling of great depth and languidity, as if they were composed, played and produced within an immense hot steamy chamber: slow percussion, long aural waves, moist air drawn heavily through ancient tribal wood. Moist waves of heat, humid yellow light, and the slow pulse of "Black Cloud". You step cautiously forward, warm smooth stone beneath your feet, your stride growing longer with the confident meter of "Turning World". Then "North Sky" and you pause, dense vapor disturbed by your passage curling gently about you. Slowly comes "Rapt in Darkness" a settling stillness, nothing but ageless water and heat. This spot is where you must be and you sit upon "Solid Ground", listless, calmed by an unseen meditative rhythm. In time this too ends, your mind swimming amid "Runes" and its cascade of tonal breath. The air vibrates, becomes suffused, enwrapped, your senses unfold "In the Forest of Ancient Light", a place both unseen and unfelt, its expanse revealed to you, crystalline, transmitted through your opened eye. Don't worry, this sort of shit doesn't happen to everyone....just us reviewers. 00#1



Violet Arcana

Violet Arcana

Ein Produkt/US/CD

This local (Portland Oregon) release is semi-pop, semi-ambient, semi-industrial, very electronic with very lush soundscapes. Within this CD reside many bizarre yet surprisingly warm frequencies and noises. Poetic vocals emerge every now and again usually panning from left to right, resonating away from the listener's conscious mind. This is a very unique and interesting expression of electronic pop. I get a strong feeling that a lot of heart and purpose went into this project.

Continued on page 28 ...

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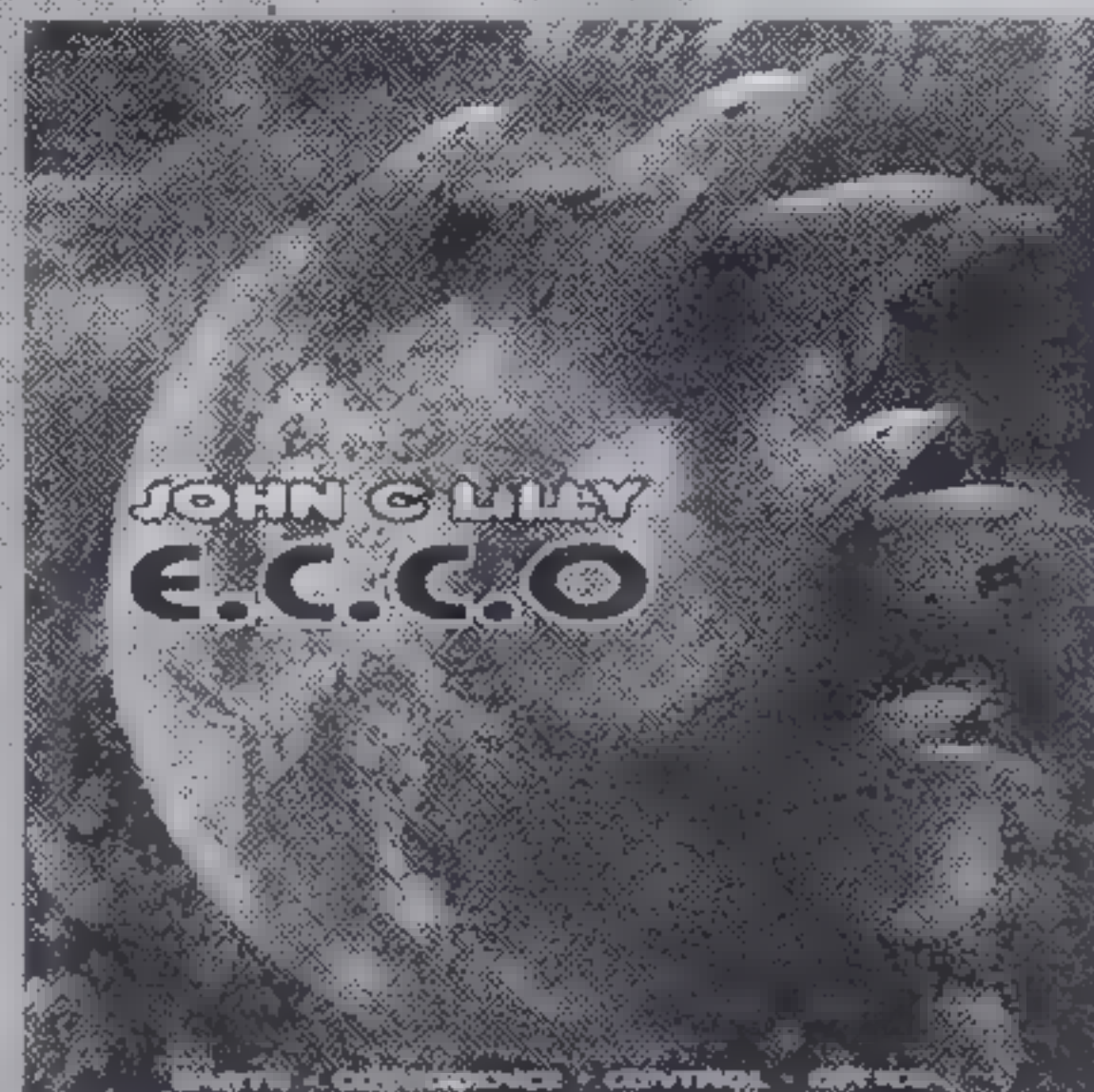


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the silent (r)evolution has begun

Continued from page 26 ...

and the really cool thing about this CD is that Violet Arcana included a packet of violet seeds for the listener to plant. So if everyone who buys this disk plants their seeds we could have a pretty dense purple NW Coast! I can almost see all the monarchs coming home, flying home. EEG

Autechre

Incunabula

Wax Trax/US/CD

Showing off what has to be this month's coolest CD cover comes England's **Autechre**. This CD is pretty experimentally based and not your average techno recording. After listening to it about ten times it was tough to come to any conclusions about **Autechre**. The first track, *Kalpol Intro* lays the groundwork to a good CD of music but loses its feel by the second song, *Bike*. In fact, the rest of the CD floats between good programming and bad musical composition with unresolving chords and sloppy keyboard solos. Track 10, entitled *Lowride*, starts really cool but falls to strings that don't seem to guide the music anywhere. Although, I found these points negative in their music, this does give **Autechre** a certain appeal to many people, so you should definitely take a listen and judge it on your own musical level. SS

Shades of Orion

Magellenic Cloud

Fax/Germany/CD

This is an excellent disc for the ambient music lover in your family. As usual, Mr. (Pete) Namlook didn't see it fit to label this one. To find it, look for a cover that's 1) mostly blue except for 2) this big circle which is mostly black except for 3) a galactic football at the lower left and 4) a cute little earth icon at the upper right. This particular work is a four track seventy plus minute collaboration with Mr. Tetsu Inoue, who deftly lifts Namlook's standard tonal fare up from the pleasant blandness it tends to settle into.

"Biotrip" is a very apt name for the first piece, twentyfour minutes which starts out electro-weepee and shifts gears into a lovely throbbing, twinkly stereo effect (DO NOT activate your Loudness button). The second and title piece isn't really as much a separate track as it is a way for our heroes to get from Track 1 to Track 3 in twelve minutes with as little disturbance as possible: Inoue does a lot of funky digital signal things and Namlook makes a lot of neat backwards and swirly noises.

OK, so they eventually get around to "Did You Ever Retire a Human" (you won't see it coming) and although this track doesn't really belong on this album -being very toe tappity in nature- it's just fabulous. The movie sample shows up towards the beginning and end of the piece. Namlook gets to insert his usual waveforms and the music itself is trancey, rolling and sensual, making a very nice full circle before slipping into Track 4 "Liquid Shade", a twenty plus minute track with Inoue written all over it. It is vast, spacious, indescribably placid and absolutely fucking beautiful. For this last track alone, acquire this disc. 00#1

Intergalactic Federation

Horsehead Nebula

Fax/Germany/CD

Hey kids, sit up and take notice, because from about two minutes into each of its four tracks it becomes obvious that this disc is going to leap right up and pull out your wallet for you. This album far overshadows the standard, run-of-the-mill ambient album. Each piece stands out as a unique and irreplaceable slice of the entire work and every play manifests itself as a seventy minute region of sonic happiness.

"Jadd" sort of wiggles and twonks sleepily along until our own Chief Seattle starts talking and the sequencer just floats right up and, with the help of some pseudo-random peeps, leads you right down the primrose path. Then along comes "Ten Waves" bearing some magnificent early-Kraftwerkized hypnosis quotes and drifts tones, wobbles and thumps: this piece alone will pick your pocket!

A negligible twenty-five minutes later track 2 ends to make way for "Kisy Loa", which is pretty average yet comfortably neutral: mostly processed woodwinds and you won't really feel the need to hit the Chapter Skip button. Then comes "Caravan", the fourth and last piece,

which contains between two and four parts to it. This track originates somewhere in the Middle East where it is synthesized and gracefully transmitted through fiber-optic bundles to a distant carrier station from whence it is broadcast relentlessly into the lonely corners of the galaxy. 00#1

Seefeel

Quique

Caroline/US/CD

Seefeel are a traditional band who use samplers and effects to create a droning textural sound which is comparable to "Heavenly Music Corporation." Sarah Peacock's vocals drift over the occasional track and Darren Seymour's dubby bass playing both complement the guitar-based tracks. Collaborative works with mad scientist Richard James and performances with the likes of **Autechre** and Higher Intelligence Agency lend Seefeel credibility enough to please indie guitar fans and techno trainspotters alike. MC

Richard H. Kirk

Virtual State

Warp UK via Waxtrax US/CD

All of us remember Mr. Kirk from his days as half of **Cabaret Voltaire** (which is still lumbering around out there somewhere). This ten track album is state of the art trance and seems to be his tribute to Bruce Sterling and similar cyber-puppies and for the most part is excellent. Just about every track is swayable -if not danceable- and it's a great way to blow seventy minutes. And it's available on domestic!

The album starts with "November X-Ray Mexico", a pulsating techno-rhythmic piece reminiscent of Byrne and Eno's "My Life in the Bush of Ghosts", which sweeps into "Frequency Band", very techno-rhythmic and highly digital in nature with a keen and foreboding edge. On to track four, "Freezone", again techno-rhythmic, hoppy and peppy and features tribal women singers. This eventually slows down and fades into "Clandestine Transmission" and a relaxed techno harp spiraling up into a kinder gentler reprise of "November X-ray Mexico", then wafting into "The Feeling (of Warmth and Beauty)", a nice little tonal track with a nifty beat progression.

Skipping to track eight "Soul Catcher", another perky **Cabaret Voltaire**-ish track with plenty of tribal hooplas and hoots for everyone, which hangs around making whoopee for seven or so minutes, then drops into "World War Three", that starts out laid back and groovy and just gets groovier. Towards the end, we hear hints of another "NXX" resurgence, but those hopes are dashed against the rocky beach of "Lagoon West", a nice piece with synthetic beats, ocean and voice. 00#1

PIGEONHed

PIGEONHed

SubPop/US/CD

It's a dead strange album anyway you look at it. Ingredients include: a talented engineer who is well known in the Seattle rock scene, a singer from one of Seattle's more interesting rock bands (Brad) and a guitar player from one of Seattle's biggest bands (Soundgarden). Mix it all together in a very minimal package and put it out on SubPop. Most could pigeonhole this creation in a second. However this album is probably the farthest down on the spectrum of the SubPop label. The problem I see arising is that the typical Sub Pop buyer may not have enough soul in them to appreciate it, and even worse, a person who would enjoy it already has too many preconceptions about the label and probably will never find it.

I really despise reviews in which the reviewer constantly compares and refers a band to every other band who may sound like them. However, for you the reader to get the idea I can't think of a better way. The first track, was definitely PIGEONHed's attempt at a dancefloor ditty: serious hard drums with an industrial edge. I'd have to put this one right in between Nine Inch Nails and Meat Beat Manifesto. I always skip this one: it's an OK song, but it doesn't set a good mood for the ones to follow.

The second song dives into a slow opium groove with some Eric B drum beats. I couldn't help but to conceptualize Terence Trent D'Arby metamorphosing into Satan. (It also could have been the acid I was on.) My personal favorite is the one called "Her." An epic ballad, perfect for

a soundtrack to a seduction. Singer Shawn Smith has some amazing pipes and some serious soul to boot.

Great transitions and programming of songs make it flow nicely from one to another. "Lovely Lines" is another soulful ditty. If I had to, I would say the influence of Peter Gabriel makes an appearance here. "Brother" is a sinister track, a melodic voice and deep keyboard accompanied by haunting coyote howls. "Buzz" is a very unique one, a crazy-ass effect on the vocal made my ears perk up and pay attention. The album ends with an inspirational accapella called "Grace". Thunder echoes until silence.

Very nicely done gentlemen. I would like to end with a hint: headphones accent the time and energy spent in the studio. BK

Synergy

Demo Reel

Synergy/US/Videotape

Visuals rule in this short seven minute videotape, distributed as a promotion by San Francisco light-show masters Synergy Productions. The background music is sort of generic and seems to have been added mostly as an afterthought, but Synergy has created some amazing, well produced sequences, which combine live video, color cycling fractals and computer generated shapes, in a mindwarping bricolage of images and ideas. There are some production difficulties (a couple of sequences of flowing shapes jerk annoyingly, and one or two transitions jerk a little), but the tape is masterfully executed with few distracting off-color pixels or ragged edges. The end sequence, where footage of dancing talking women slowly moves into the image of a globe radiating energy, is elegant and beautiful.

Affordable desktop video technologies, like Newtek's Video Toaster, have opened up the world of video production to many people who could not afford expensive studio equipment. The result is videotapes like this and Rose X Media House's "Alien Dreamtime" which was reviewed in issue 8. Although this video is not commercially available, be sure to catch Synergy's live productions any time you can. JM.

JAZZ, NEW GROOVE AND SOUL**Pacific Jazz Alliance**

Cool Struttin'

Planet Earth/US/Cassette

I've often wondered if good contemporary jazz-funk records are those that bear the closest resemblance to the Real Thing, i.e. the music created by innovating (and sometimes second-rate) jazz musicians in the 1970's. If authenticity is the determining factor, then the Pacific Jazz Alliance get a thumbs up from me. However, nothing must be more irritating to an emerging band than someone saying "Oh, this sounds like..." which is what kept going through my head as I listened to this demo cassette. Songs like "Art's Groove" and "When D Gets Down" are exceptionally tight both in concept and arrangement - qualities that are frequently lacking elsewhere - particularly in vocal tracks like "Wake Up Call" with its near-irreverent Earth Wind & Fire vocal overtones and the guitar riffs in "Is It A Fantasy" being an obvious re appropriation of the Brand New Heavies' "Dream Come True". Is no funk band sacred?

Two other vocal tracks stand out amongst the passionately sung but poorly written numbers ("The fucked-up thing is this: I couldn't take a piss without you" Sic.): "Higher To Heaven" with its shades of N'Dea Davenport and Donald Byrd breeziness and "The Way Things Oughta Be" are both catchy and steps ahead of the retro-imitation thing, incorporating just enough of it to be FUTURISTIC and FRESH, things a lot of jazz-funk bands need to keep in mind these days. The 70's happened already, and you can still find the best of Earth Wind & Fire at any record store. ML

The Groove Collective

The Groove Collective LP

Reprise/US/LP/CD

Live and in effect the Groove Collective comes correct with their long awaited debut album. I have to admit that it is a beautiful thing when a live act can successfully capture their sound on tape. This record employs a number of different

recording tactics. Some of the music comes from live performances as well as studio takes, not to mention new editing and mixing techniques which have been thoughtfully employed and executed by well known engineer and producer Gary Katz best known for his work with Steely Dan.

The Groove Collective is made up of various musicians from in and around the New York City area. Since the inception of Giant Step, a weekly jazz club produced by The Groove Academy organization in NYC, a multitude of musicians started to come together each week to jam. They were first known as the Giant Step crew and then later became Groove Collective. Now nine members strong the collective demonstrates some of the smoothest contemporary jazz arrangements laced with funk, soul and a touch of rap.

I highly recommend this record. It should also give you a feel for how they sound in person. If you have not yet had the chance to see them in your town fear not, the album will be in store by the end of March. CF

Brand New Heavies

Dream On, Dreamer (Remixes)

Ffrr/UK/12

David Morales really goes to town on this one, pumping the Heavies' originally 97bpm song to an anthemic 121bpm house pace on the T-empo Club and Dub mixes; as well as the 124bpm Heavies Motion Mix which elevates N'Dea Davenport's already perky vocals to garage diva status. No Morales 12" would be complete without a "Bad Yard" mix of some sort, in this case a 127bpm dub in two parts is included, opening with Morales' trademark tremolo-organ chords and progressing into some warmer chords with a synth-sax loop reminiscent of MK/Masters At Work.

Also included on this 12" is the 97bpm Morales Extended UK Version which is a slight variation of his downtempo attempt on the original domestic release. The ingenious Angel remix (97bpm) concludes the "original feel" side.

Why the Heavies avoided giving soul/hip-hop remixers a go at this record is beyond me. This house crossover thing is starting to get a little out of hand. ML

Tricky

Aftermath

4th & B'Way/UK/12

From the Massive Attack family emerges this stunning blend of loping 84bpm gangsta beats with singer Martina's sweet, Julee Cruise-like mutterings on the dark, ambient Hip Hop Blues and Version One mixes.

The "I Could Be Looking For People" mix is an eerie reconstruction that incorporates a harsh, almost industrial stop-and-go beat with Tricky and Martina intoning the lyrics as if they were the Apostles Creed. Definitely some boundless minds at work here. ML

Bobby Byrd

On the Move LP

Soulciety/Germany/LP/CD

On the Move is the first studio album by "Mr. Sexmachine" Bobby Byrd, James Brown's right hand man and a veritable soulstar in his own right. Byrd, author of more than forty JB hits (among them "Sexmachine" and "Talking Loud and Saying Nothing") produced his belated debut LP with Soulciety in Hamburg, Nashville, San Francisco and London. Some of the other star power appearing on this album is Byrd's wife Vicki Anderson and daughter Carleen Anderson (ex-Young Disciples vocals), Bobby Latham and Bruno Speight on guitar, and the "Tower of Power" horn section. Scheduled for release April 1st of '94, "On the Move" has a lot of that classic old school style and was recorded all live to analog tape. Byrd's new album should prove to be a welcome addition to the recent resurgence of classic American funk and soul artists who have been making comebacks and gaining new found popularity in hip music circles all over the world. CF

XLR8R's ace reviews section compiled by the extremely tired cranium of Rawno. Reviewers this month are DJ Dervish, Matt Lemcio, DJ EEG, Joseph Martin, DJ Chillfreez, Saul Stokes, Matt Corwine, DJ 00#1, Andrew Smith, Bobby Klevmoen and Andrew Rawnsley.

Please send review materials and promos, preferably on vinyl, to XLR8R, c/o Andrew Rawnsley, Music Ed, 1314 NE 43rd Suite 208, Seattle, WA. 98105. Ta very much!

CHARTS GALORE

CZECH Vancouver, BC
95 North - Journey - *Shelter* US
J.C. and the Jam Experience - Feel My Love - *AfroCat* UK
3 Guys On Warwick - Feel - *Aquaboogie* US
Die Scheisze - Emotion - *Dub Records* US
Coca Cola - Keep Me Comin' - *Toronto Underground* Canada
Erotic Moments - Touch Me - *Sex Mania* US
Las Americas - Look, Listen, Love - *Definitive* Canada
Tickle - Wave Yo' Hands - *House Jam* US
Night Department - Get Out Of My Life - *Night Department* Italy
Raw Deal - Hold Me - *TCB Music* US

DONALD GLAUDE Seattle
Full Moon Scientist - Door of Common Sense - *Hard Hands* UK
Sandals - Feet - *Open Toe* UK
Atlantic Ocean - Waterfall
Renegade Soundwave - R.S.W. - *Mute* UK
Level 42 - Forever Now
The Birdman Project - Bumading
King Bee - Cold Slammmin'
Gate Crash - Njection
Dust Brothers - Dust Brothers EP - *Junior Boys Own* UK
White (Ness) - white label
Dread Zone - Dreadmon 2

SHOE Las Vegas
Corrugated Silence - Sleepless Night - *Holistic* UK
Shikasta - Within A Dream - *Swarm* UK
Aquatherium - You're Mine - *Pound America* US
Shelly B. - Shelly B. EP - *white label* US
Zion Train - Follow Like Wolves - *Universal Egg* UK
Trip Ta Funk - Kick Some Shit - *Ultraethereal* US
Taylor Dayne - I'll Wait - *Arista* US
Channel 69 - I Never Felt - *J.P.I.L./Pure Music* US
Babble - Take Me Away - *Reprise* US
Human Beings - The Matrix - *ZYX* Germany
Romanthony - Make This Love Right - *Azuli* UK
Coyote - Jekyll & Hyde - *Stress* UK
Tik Tok - Jody's Got Your Girl - *Columbia* US
H.A.L.F. - Transmission - *Slip'n'Slide* UK
Titanic - Spaced Out Cow - *Holistic* UK

WAXEE St. Louis
Tiny Bubbles - Hands Of Raindrop - *Eightball* US
Balistic vs Eccentric - Vol. 1 - *On Delancy St.* UK
Disco De - Hot From The Off - *Wizz* UK
The Tribe - Go-San-Do - *Strictly Rhythm* US
Spank Da Monkey - Running Wild and Jazzy EP - *Mouse Trap* UK
Jump "Chico" Slamm - Slamm Project EP - *Cajual* US
Solsonics - Jazz In The Present Tense - *Chrysalis/ERG* US
Angelique Kidjo - Agolo (MK Dub) - *Mango* UK
Sounds Of Blackness - I Believe - *Perspective* US
Injection - I Don't Need It - *Groove On* US
The Potion - Dumbwayo - *Nervous* US
Slo Moshun - Got To Find - *Six 6* UK
Deeper Side Of London - Vol. 1 & 2 - *Deeper Side Of*

London UK
Jamshed - Get On Board - *Touche'* UK
TST Fever Posse - Dubs For Clubs EP - *Cleveland City* UK

MARY XTC Dallas
Slo Moshun - Bells of NY (rmx's) - *Six 6* UK
M.A.S.I. - Apache - *Stress* UK
Bowa - Different Story (rmx's) - *white label* UK
Junior Vasquez - X - *Tribal America* US
Paz Pooba - Dope Beat - *Senior Records* UK
Dust Brothers - Brothers EP - *Collect Boys Own* UK
Ralphie Rosario - You Used to Hold Me '94 - *Strictly Hype* US
Paninaro - Wildstyle EP - *Stress* UK
Marcella Detroit - I Believe/Take You Higher - *London* UK
Robert Aaron - Intoxication - *Eightball* US

BRAD VACHAL Portland
Barbara Tucker - Beautiful People - *Positiva* UK
Bitch - Bad Boy Come Again EP - *Bush* UK
Bontemp Owners Club - Who's Gonna Ease the Pressure - *Hunky Dory* UK
DJ Duke - Blow Your Whistle - *ffrr* UK
Fire Island - There But For the Grace of God - *Junior Boys Own* UK
Hustler's Convention - Hustler's Party - *Stress* UK
Know One - Never - *Cancan* UK
Big Bottom Hula - Big Bottom Music - *Black Sunshine* UK
Pal Pooba - Dope Beat - *white label* UK
Rude Culture - Kindness - *Black Sunshine* UK
Sasha - Higher Ground - *Deconstruction* UK
Soundcraft - Wibbler - *Skunk* UK
Thrillseekers - Got The Cure - *House Jam* US
TST Street Posse - Dubs For Clubs EP - *Cleveland City* UK

GARTH Wicked Sound System - San Francisco
Mystic Slot - Disco Adventure - *Black Cock*
Deadly Medleys Vol. 1 - Hold Me - *After Dark*
DJ Disciple - When the Music Stops (rmxs) - *D-Vision*
Front Line - *white label*
In Front - Wan' It - *High Resolution*
Daphne - When You Love Someone - *Maxi*
Marascia - The Album - *NCU*
Nyles Arrington - Flute Song - *Movin*
Spirit Level - Feel the Music - *Ubiquity*
The Mephisto Odyssey - Dream of the Black Dahlia - *white label*

NIGEL RICHARDS Philadelphia
EX 26 - Rising Sons (rmx) - *EX* US
Clementine - Cosmopolitan For The Cosmos - *DJAX* Holland
Woody McBride - Interference EP - *Drop Bass* US
Drexciya - Molecular Enhancement - *Rephlex* UK
Mystic Moves - Predecessor - *Urban Sounds of Amsterdam* Holland
Havana - Condensed - *Limbo* UK
Audition Experience - Cosmic Trip - *Resonance* Belgium

Dave Clarke Presents - Red Part 1 - *Bush* UK
EX 26 - Test - *EX* US

MASA Seattle
Fila Brazillia - Pots & Pans - *white label* UK
Psychic TV - Re-Mind - *Temple* UK
Myxdbarrys - Get Into the Swing - *Radikal* US
Yothu Yindi - Timeless Land (Leftfield rmxs) - *Mushroom* UK
River Ocean - Love and Happiness - *Cooltempo* UK
We Shape The Space - The Message... - *Bosting* UK
Moody Boys - Shango - *Primz* Holland
Orbital - Peel Session - *Internal* UK
Sasha - The Qat Collection - *Deconstruction* UK
Fire Island - There But For the Grace of God - *Junior Boys Own* UK
Muslim Gauze - Veiled Sisters - *Soleilmoon* US [CD only]
Primal Scream - Rocks - *Creation* UK
Acid Junkies - Paranoid Experience - *DJAX* Netherlands
YMO - Techno Don Remixes 2 - *Toshiba/EMI* Japan [CD only]
Mantrac - Coaster - *Pink Plonk* UK

CHRIS LUM's Stoney House Tunes - SF
Disko Elephants Vol. 2 - *Vibe* US
Sandra Williams - I Want It, I Need It (Real Love) - *Bold Soul* US
Robert Aaron - Intoxication - *Eightball* US
Northbound feat. Mone' - A Better Way - *Bassline* US
Mount Rushmore - I've Got the Music (EFX rmx) - *Moonshine* US
Believers - Gotta Keep Holdin' On - *Strictly Rhythm* US
Black Evita - Yo Mira (Excuse Me) - *20 Greene*
Crystal Waters - 100% Pure Love - *Mercury* (promo)
Lonnie Gordon - Do You Want It (rmx) - *white label* US
Simply Red - Thrill Me (MAW rmx) - *white label*

NATIONAL RETAIL TOP15
Dust Brothers - 14th Century Sky EP - *Junior Boys Own* UK
Sandals - Feet - *Open Toe* UK
Slo Moshun - Bells Of New York - *Six 6* UK
Aphex Twin - Selected Ambient Works Volume 2 - *Warp* UK
DJ Duke - Come On - *ffrr* UK
Lex Loofah - Freaky Deaky - *Warp* UK
Rabbit In The Moon - Out of Body Experience - *Hardkiss* US
Reefa - Inner Fantasy - *Stress* UK
Tranquility Bass - Cantamilla - *Exist Dance* US
Sasha - The Qat Collection - *Deconstruction* UK
Dubtribe - Mother Earth - *Organico* US
Barbara Tucker - Beautiful People - *Strictly Rhythm* US
Junior Vasquez - X - *Tribal America* US
Pete Namlook - Winter - *Fax* Germany
Dave Clark Presents - Red - *Bush* UK

Contributors to this national Top15 were: Exotique Imports (Seattle), BPM Music Factory (San Francisco), Primal Records (Berkeley), Prime Cuts (Los Angeles), Platinum Records (Portland), Vintage Vinyl (St. Louis), Autobahn (Dallas) and 611 Records (Philadelphia).

YOU KNOW THE SCORE

ENORMOUS CALENDAR

activities 2 make you jiggle your jelly and bounce your belly...
Covers Vancouver BC through San Francisco and many places in between

•••ONE-OFF PARTIES

March 25

Family (San Francisco) Featuring DJs Dan, Ghost, La Paix and Carlos. More info by dialing...415.927.5611 or 707.523.9924

The Love That House Built (Portland) 2 Clouds Above 9 and Apollo Enterprises bring you all the way from the UK DJs Sasha and John Digweed along with Orlando's DJ Kimball joining local DJs Aquaman, Brad Vachal, Mike Stevens, Greg B and Daisy Boy. Visuals by Seer Media and Animation Dynamix. For further specifics dial...503.2XX.LOVE

March 26

Ambience (San Francisco) Featuring Mix Master Morris (of Irresistible Force) and Pete Namlook (Frankfurt). Live performances by Spacetime Continuum, Ken Machines & The Machine Elves From Hyperspace and Velocette. Visuals by Hyperdelic Video and The Look See Light Show. Do something different...415.241.1560

Generation (San Francisco) Featuring DJs Jenö, Thomas, Carlos, Dan and Spun. More info by dialing...415.972.8094 or 510.464.5939 or 408.236.3379

Together (Portland) Featuring DJs Brad Vachal, Aquaman, Mike Stevens, Raymon and Bliss. Learn more by dialing...503.237.9832

Move (Spokane) Featuring DJs MattC, Halcyon and Patrick. Find out more...509.324.1965

April 1

Unique (Seattle) The first Friday of each month now hosts AMP Productions' new 21 up DJ and live act house music showcase. Christening the first party will be New York City's own DJ Keoki and Dee-Lite's DJ Dimitry joining Seattle's DJ Quest. Royal Jelly performs live. Visuals by Seer Media. Unique continues after 2am at a nearby location when it merges with the kidz from the Choc-Lit Factory to become **Afterlife**. For further specifics dial...206.827.2302

April 2

Basics & Come/Unity (San Francisco) Featuring DJs Garth, Tony, Josh, Simon, Doran and Jenö including Dubtribe performing live...415.905.9629

Evolve (Sacramento) Garth, Carlos, Dutch, Alfie and Rig-anti...916.863.9292

Enlightenment (Vancouver, BC) Inner Mind Productions bring you superstar New York DJs Keoki and Dee-Lite's Dimitry. Local favorites Quik-Fix, T-Bone and Czech fill out the bill. Adham Shaikh performs live ambience. For further enlightenment dial...604.290.0880

April 9

Essence (Seattle) Droppin' the bomb on you Mind Body and Soul present LA's DJ Dan with Seattle's own Hebegebe and Quest joining SF's Wicked DJ Markie to bring you into the morning hours. Get further details by callin' these digits...206.996.7633

Earth House Hold (San Francisco) ...415.267.6193

Wicked (San Francisco) ...415.512.5713

April 16

Native Love (Seattle) The kidz from the Choc-Lit Factory join Portland's Sage Productions to bring you the grooviness of Las Vegas' DJ Shoe, SF's John Howard together with Seattle DJs Donald Glaude, Nomad and Choc-Lit Factory residents Masa and Dervish. Visuals by Tigger. Find out was up by dialing...206.323.4304 or 503.870.8077

One Love (Portland) CORE presents SF DJ Jenö joining the CORE Sound System DJs Mike Stevens, Brad Vachal, Shocka and Aquaman. Visuals, 3-D artwork, vending and body painting. Get the 411 by calling...503.796.4696

April 22

Earth Day Wicked (San Francisco) ...415.512.5713

May 14

Planet Funk (Seattle) Unity and A.T.O.I. combine to give you a night to groove on with your favorite Northwest DJs Hebegebe, Donald Glaude, Mike Stevens, D-Lyte and Ethan. Get the straight dope by dialing...206.860.5219

May 28

XLR8R One Year Anniversary Groove (Seattle) We've learned much and spread some good vibin' knowledge this past year. We did it with all of your angelic and generous assistance. So here's the props and our appreciation of all your fierce talents. A party like you've not yet seen around these parts. Guests and collaborations from fucking everywhere! A gathering of the west coast communities one surely won't want to miss. Stay tuned to these frequencies to ensure your invitation to the mother of all house vibrations. Get ready to get sorted...206.323.4304

June 4

UFO (Seattle) Prepare...206.860.5219

•••CLUB NIGHTS SEATTLE

Mondays

- **Vibe Alive** w/ DJ Eugene (soul and funk with hip-hop flavorings) - TUGS BELMONT
- **Reggae Night** (reggae, roots, dancehall, ska, and African) - VOGUE
- **7 Beats Per Minute Surrealist Noise Lounge** (ambient) - RE-BAR

Tuesdays

- **Bitches Brew** w/ DJs Devona and Gwen (hip-hop, funk, and acid jazz) - THE EASY
- **Industrial and Acid House** w/ DJ D-Lyte [18 up] - THE UNDERGROUND
- **Surrealist Magic Theater** w/ DJ EEG (eclectic mix of spoken word, performance art, poetry and ambient music) - AND THE WEATHERED WALL
- **Retrovenge** w/ your queen of the night Boy Mike (70's disco, 80's wave, drag queens, games and prizes) - NEIGHBOURS

Wednesdays

- **Dance Around This World** w/ DJ Riz (world beat, hip-hop and funk) - RE-BAR
- **Acid, Trance, and House** w/ DJ Fantastique [18 up] - THE UNDERGROUND

Thursdays

- **Mind, Body & Soul** w/ DJ Quest and weekly guests

(funky progressive house) - ROMPER ROOM

- **Queer Disco** w/ MC Queen Lucky (disco classics) - RE-BAR
- **Strictly Rhythm** w/ DJ B Jammin' (progressive house) - THE EASY

Fridays

- **Choc-Lit Factory** w/ weekly guest DJs joining residents Masa, Hebegebe and Dervish (various house genres) - CHOC-LIT FACTORY
- **Mocambo Lounge** w/ DJs Riz and Eugene (funk, soul, hip-hop, and R&B) - RE-BAR
- **Return Of The Chill** w/ DJs Hebegebe, Funky Nasir, weekly guest DJs and live jazz performances (acid jazz, funk, soul and house) - FLOWERS
- **Trance, Funk Acid, and Deep House** w/ DJs D-Lyte and Donald Glaude [18 up] - THE UNDERGROUND
- **Mo'Mentum** w/ DJs Brian Lyons, Fallout, Tripper, Blade and guests (progressive house) - CELEBRITY
- **Industrial Park** w/ DJ Peter (industrial) - VOGUE

Saturdays

- **Lemon Twist** w/ DJs Hebegebe, Rawno, Brian Lyons and Funky Nasir in the Satellite Room plus guests (progressive, funky and deep house, garage, acid jazz, funk and soul) - AND THE WEATHERED WALL
- **Queens Night Out** w/ MC Queen Lucky (disco classics w/ hip-hop flavorings) - RE-BAR
- **Techno and Progressive House** w/ DJ Fantastique [18 up] - THE UNDERGROUND

Sundays

- **Spice** w/ DJ Funky Nasir, weekly guest DJs and various new forms of progressive jazz performed live (laid back acid jazz, rare groove, funk and soul) - MOE
- **Butt Salad** w/ DJ Ross (deep house and drag queens) - TUGS BELMONT
- **Riz's Soul Church** - DJ Riz (hip-hop, funk and soul) - RE-BAR
- **Fetish Night: Leather Thoughts** w/ DJs Randy and Peter (industrial) - VOGUE

SAN FRANCISCO

Mondays

- **Jazzid Up** w/ rotating DJs Mark Farina, Thomas, Ahmon, Is, Alex, Kevin, Bob Taylor and/or Julius Papp [21 up] - (1190 FOLSOM ST.) - 415.905.8811
- **Free Life** (every other Monday) - (551 W. JULIAN @ MONTGOMERY) - [SAN JOSE]

Tuesdays

- **Together/Happiness** w/ rotating DJs Dante, Tony, Thomas, Garth, Simon, Mark Farina, Rick Preston, Sunshine, Corey, Moonbeam, Jeff M and John Howard [21 up] - (1015 FOLSOM) - 415.979.8825
- **Check** w/ DJs Alfie, James and guests (rare groove and house) [21 up] - I-BEAM (1748 HAIGHT @ COLE) - 415.668.6006
- **Java** [21 up] - END UP (995 HARRISON @ 6th) - 415.905.6443

Wednesdays

- **Fixx** w/ DJs Jan Cooley, Phillip, Aaron O and Neon Leon [21 up] - (9th @ HOWARD)
- **Stone Groove** - MISS PEARL'S JAM HOUSE (601 EDDY @ LARKIN) - 415.255.7168
- **Jellybear** w/ DJs Jay-J and Chris Lum - (2260 VAN NESS @ VALLEJO)

- **SPAZ** [Semi-Permanent Autonomous Zone] - (60 SIXTH ST.) - 415.505.666
- **Recycle** [every other Wednesday] w/ DJs Carlos, Dutch, Christophe and guests - 415.599.3750
- **Gemini** w/ rotating DJs Josh, Spun, Donald Glaude, La Paix, Rick Preston, DJ Dan and Carlos & Dutch on 4 turntables - 415.979.4915
- **Pacific** w/ weekly guest DJs [21 up] - (683 CLEMENTINA @ 8th [btwn Folsom and Howard]) - 415.985.5264
- **Come/Unity** [once a month] w/ DJs Simon, Garth, Jeni and Josh - (1015 FOLSOM)
- **Motion** [21 up] - (400 S. 1st ST.) - 408.236.3787 [SAN JOSE]

Thursdays

- **Lift** w/ DJs Digit, EFX, David Harness and guests [21 up] - (55 NATOMA) - 415.267.598
- **Grin** [21 UP] - DNA LOUNGE (375 11th ST.) - 415.995.9577
- **Corduroy City** - (free) *after school special* [4pm-9pm] - CLEO'S CAFE (HAIGHT @ PIERCE)
- **Universal Groove** w/ DJs Bones, Doran, Carlos and Dutch - THUNDER BAY - 510.869.2727 or 415.281.5913 [BERKELEY]
- **Deep Space** - (220 N. 1st ST.) [SAN JOSE]
- **Inspirations** w/ guest DJs [18 up] - (610 COLEMAN AVE.) - 408.236.2102 or 415.267.6974 [SAN JOSE]

Fridays

- **Life/Twirl** w/ DJs Doc Martin, Pete Avila, David Harness, Aaron O, and Tony Largo [21 up] - SOUND FACTORY (525 HARRISON @ 1st) - 415.543.1300
- **Corduroy City** [til 6am] - 415.974.9715
- **Hell's Kitchen** w/ DJs Digit and Bobby T - (375 1st ST.)
- **Raw** w/ DJs Neon Leon, Jan Cooley, David Harness and guests - (540 HOWARD) - 415.243.8181
- **Deep** w/ DJs Nikki Rivera, Jason Hayes and Lewis - END UP (6th @ HARRISON)

Saturdays

- **Dorothy's Tribe** w/ DJs Neon Leon, Rick Preston, Tommy Rogers and guests [6am-2pm] - END UP (401 6th @ HARRISON) - 415.543.7700
- **Cornbread** (acid jazz and house) [4pm-8pm] - CLEO'S CAFE (698 HAIGHT) - 415.487.6246
- **Deep House Sessions** (free) [6pm-9pm] - GROOVE STATION (1141 POLK ST.) [above BPM]
- **Funky Buddha** (presented by Spundae) w/ rotating Head on House DJs Simon, Henrik, Ernie Munson, Jay-J, Mic, Eric Lacy, Josh and Tony Largo with House of Funk & Killa Grooves DJs Bam Bam, Miquel, Melvin J and John Howard [21 up] (435 BROADWAY) - 415.764.2922
- **Rhythm** w/ DJs Neon Leon, Jan Cooley, Markie, Pete Avila and Swing Kid [21 up] - (177 TOWNSEND) - 415.281.3344
- **Digi!** w/ DJs George and Charlotte - THE KENNEL CLUB (DIVISADERO @ GROVE)
- **Sound Factory** w/ DJs Pete Avila, Jelly Bear and Scott De Castro in the Blue Room with Steve Masters and Safar in the Red Room - (525 HARRISON) - 415.543.1300

Sundays

- **Groove Morning** [6am-3pm] [18 up] - ATLANTIS (1st @ HARRISON) - 415.905.6441
- **Signs of Life** [6am-3pm] [21 up] DNA LOUNGE (375 11th @ HARRISON)
- **Sunday School** w/ DJs Tommy Roger, Aaron O, Swing Kid and Smile-E [6am-midnight] (free before 2pm) - END UP (6th @ HARRISON) - 415.543.7700
- **Spundae** w/ guest DJs [9pm-5am] [21 up] - (55 NATOMA) - 415.974.9389
- **Sunset** (free) [2pm- sunset] - 415.985.5264
- **Punch Drunk** [6pm] - CAL'S (2001 UNION ST. @ BUCHANAN) - 415.776.7036
- **I-Beam Tea Dance** w/ DJ Neon Leon and guests [5pm-1am] - (1748 HAIGHT ST.)
- **Zuvuya** w/ DJs Josh, Charlotte and guests - (1015 Folsom) - 415.281.8494
- **Bulletproof Boat Party** - PIER 40 [5pm-9pm] (usually last Sun. of each month) - 415.255.7168

VANCOUVER BC

Mondays

- **T-Bone Goes To Mars** w/ DJ T-Bone - MARS (1320 RICHARDS ST.) - 604.662.7707

- **Graceland** w/ DJ MinuteMaid - GRACELAND (1250 RICHARDS ST.) - 604.688.2648

Tuesdays

- **P-Funk** - w/ DJs Thomas and Vernell - THE HUNGRY EYE (23 WEST CORDOVA ST.) - 604.688.5351
- **Consortium** w/ DJs Dickey Doo and Quest - THE SHAGGY HORSE (818 RICHARDS ST.) - 604.688.2923
- **Fruit Soup** w/ weekly rotating guest DJs - THE ANKOR (99 POWELL ST.) - 604.669.5050

Wednesdays

- **Planet U** w/ DJ Cosmick Shea - ODYSSEY (1251 HOWE ST.) - 604.689.5256
- **Vinyl** w/ DJs T-Bone and Dickie Doo - THE STARFISH ROOM (1055 HOMER ST.) - 604.682.4171
- **Suck** w/ DJ Czech - LUV-A-FAIR (1275 SEYMOUR ST.) - 604.685.3288

Thursdays

- **Chocolate Milk** w/ DJs Michael Golf and Clarence - THE SHAGGY HORSE (818 RICHARDS ST.) - 604.688.2923
- **Dimensiona** w/ DJ Little T - MARS (1320 RICHARDS ST.) - 604.662.7707

Fridays

- **Brazil** w/ DJ MinuteMaid and weekly guests - THE WORLD (1369 RICHARDS ST.) - 604.688.7806
- **Rotation** w/ weekly rotating guest DJs - THE STARFISH ROOM (1055 HOMER ST.) - 604.682.4171

Saturdays

- **Noah's Arc** w/ DJ Noah - GRACELAND (1250 RICHARDS ST.) - 604.688.2648

Sundays

- **Soul Kitchen** w/ weekly rotating guest DJs (house) - TOMMY AFRICA'S - 604.932.6090 [WHISTLER, BC]

PORTLAND

Mondays

- **Queer Night at LaLuna** w/ DJs Aquaman, Riz and weekly guests (funky progressive house and disco) [18 up-full bar w/ ID] - (221 SE 9th) - 503.235.9696

Wednesdays

- **Up Front FX** w/ DJs Dream and King of Rock (progressive house) [18 up-full bar w/ ID] - (833 SW FRONT @ TAYLOR) - 503.220.0833
- **Lotus Cardroom & Cafe** w/ DJ Dave Wubben (acid jazz) [21 up] - (932 SW 3rd) - 503.227.6185

Thursdays

- **Family Affair** w/ DJs R and Mestizo (disco, funk, soul, acid jazz and hip-hop) [21 up] - NU-BONE (424 SW 4th (above Eli's))

Fridays

- **Fresh Fruit** w/ DJs Mike Stevens, Brad Vachal and weekly guests (progressive house) [all ages] - (SW 5th @ TAYLOR) - 503.2XX.LOVE
- **Lotus Cardroom & Cafe** w/ DJ Dave Wubben (progressive house) [21 up] - (932 SW 3rd) - 503.227.6185

Saturdays

- **Caffeine** w/ DJs Aquaman and Mike Stevens (progressive and deep house) [18 up-full bar w/ ID] - CAPTIN' BEANS (SW PARK @ ALDER)
- **Lotus Cardroom & Cafe** w/ DJ Aquaman (house) [21 up] - (932 SW 3rd) - 503.227.6185
- **Up Front FX** w/ DJs Dream and King of Rock (progressive house) [18 up-full bar w/ ID] - (833 SW FRONT @ TAYLOR) - 503.220.0833

SACRAMENTO

Tuesdays

- **Pure** w/ DJs Eddie, Beat Pirate and David X (techno) [18 up] - INSIDE THE RAGE (1890 ARDEN WAY)

Thursdays

- **Jus' Cool** w/ DJ Tony Delatorre and weekly guests (funky breakbeat house) [18 up] - INSIDE THE RAGE (1890 ARDEN WAY)

Fridays

- **Ooga Booga** w/ DJ Chris Burkes and weekly SF guests (house) [18 up] - CLUB GNAW BLDG. (2600 WATT AVE.) - 916.484.4006

SEATTLE CLUB LISTINGS DIRECTORY

- CELEBRITY** - 315 2nd Ave. S. - 467.1111
- CHOC-LIT FACTORY** - 323.4304
- THE EASY** - 916 E. Pike - 323.8343
- FLOWERS** - NE 43rd & University Way NE - 633.1903
- MOE** - 925 E. Pike - 324.2406
- NEIGHBOURS** - 1509 Broadway - 324.5358
- RE-BAR** - 1114 Howell @ Boren - 233.9873
- ROMPER ROOM** - 106 1st Ave. - 284.5003
- TUGS BELMONT** - 518 E. Pine - 233.8514 (shake your butthole...)
- THE UNDERGROUND** - 4518 University Way NE - 548.9362
- VOGUE** - 2018 1st Ave. - 443.0673
- AND THE WEATHERED WALL** - 1921 5th Ave. - 448.5688 (Yo, so like all these numbers are area code 206 - cools?)

• This ubiquitous XLR8R calendar compiled by Ethan with much appreciated assistance from Brian and Derek on the SF Raves Internet mailing list, Micha (San Francisco), Jono (Vancouver, BC), Paula (Portland) and Scott (Sacramento). We'd dig listing your club, event or party right here. People wanna know was up! So phone, fax, mail or E-mail all relevant info, etc. to the XLR8R world headquarters at 206.632.2312 or 206.632.4101 or 1314 NE 43rd Suite 208 Seattle, WA 98105 or xlr8r@eskimo.com

THE TWO XLR8R ANDREWS SAY:
"DOES THIS LOOK LIKE A FUCKING 'FAN-MAG'!?!?"

Answer this question correctly (and at great length) and you could win a copy of Terrance McKenna's *Alien Dreamtime*. Send us your entries ASAP!!!



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P.G. LONDON, U.K.

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B.Z. SYDNEY, AUSTRALIA